

MUSICAL AMERICA

Vol. XV. No. 3

NEW YORK

EDITED BY

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NOVEMBER 25, 1911

\$2.00 per Year
Ten Cents per Copy

"LOBETANZ" A WORK OF POETIC APPEAL

First of Metropolitan Novelties
Has Musical Grace if Not
Originality

In the presentation of operatic novelties the management of the Metropolitan has of late revealed a laudable determination not to allow the grass to grow under its feet. Last year the first of the series of new productions was brought forward some three weeks after the opening date. This year is distinguished by an even more significant display of celerity, and last Saturday afternoon, only five days after the beginning of the season, took place the performance of its first novel feature—"Lobetanz," by the late Munich composer, Ludwig Thuille. It mattered little, apparently, that the opera was itself not of the latest manufacture and that it had an honorable German career of some thirteen years behind it, for the audience was enormous in size, occupying every seat and almost all the available standing room; and it omitted no opportunity to manifest the profundity of its interest in a work new to America and lively enthusiasm over the brilliancy with which it was mounted and sung. Applause broke out several times during the progress of the acts, and the gladsome demonstrations were renewed with right good will at every curtain. On every hand were heard expressions of delight over the beauties of the stage trappings and the efforts of the principals, who included Mmes. Gadske, Sparkes, Case, and Messrs. Jadowker, Hinshaw, Witherpoon, Ruysdael and Murphy.

Not of "Königskinder" Calibre

As concerns the enduring success of "Lobetanz" on its intrinsic merits it is scarcely advisable to assume an attitude of unmitigated confidence. Its producers have left no stone unturned to present it in full conformity with the worthiest traditions of the Metropolitan. But one questioned at times the advisability of expending so much expense and energy on it. The little opera contains much that has prettiness and charm, and at least one episode of truly compelling interest. But it is in no sense a masterpiece. Those who yearned to witness in it a creation of the "Königskinder" calibre are likely to find their expectations somewhat rudely shaken.

Suggested by Thuille's Pupil

The triumph of Humperdinck's music drama last year quite naturally led the powers that be at the Metropolitan to a search for material similarly constituted. "Lobetanz" was brought to their attention by Kurt Schindler, the pianist and composer, who had himself been a pupil of Thuille; and though there had been some half-hearted intention of producing it several years earlier, its particular advantages did not strike home so forcibly until that psychological moment. Like the successful "Königskinder" and the almost equally beloved "Hänsel und Gretel," its subject matter was simple Teutonic fairy tale, and while there was plenty of modern tang to the music, it was understood to be direct, appealing, melodious and often of the true folk character. Mr. Schindler praised it. Mr. Hertz became enamoured of it and presently "Lobetanz" found its way into the prospectus as the first novelty of the season. All this despite the fact that it was practically a one-part opera, that with the exception of an aria for the soprano and a duo in which she shared, it was the tenor who focused attention upon himself almost from start to finish.

Story of the Opera

But while "Lobetanz" is indeed a "marchenoper" (fairy opera) it differs extensively in details of plot from either of the works of Humperdinck. A youthful fiddler, Lo-



ALICE NIELSEN

Favorite American Operatic Soprano, Who Has Just Concluded a Highly Successful Concert Tour of the West, and Who Is to Sing Again with the Boston and Metropolitan Opera Companies. (See page 38)

betanz by name, is its hero. Straying one day into the gardens of the royal palace he is surrounded by a bevy of fair young maidens who inform him that their beloved

Princess has of late fallen into an inexplicable state of melancholy from which all the verses and songs of the court poets

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HARROLD HERO OF HAMMERSTEIN OPERA

Tenor and Another American,
Henry Weldon, Stars of
Week in London

LONDON, Nov. 18.—The success of Oscar Hammerstein's London Opera House continues unabated. For his second performance he revived Rossini's "William Tell," a work that is practically a novelty to the younger generation of English opera-goers. The most complete surprise in connection with the performance, however, was the overwhelming success scored by the American tenor, Orville Harrold, in the rôle of Arnold. Much had been expected of Mr. Harrold, but he fairly swept both critics and public from their feet. Arnold is a most exacting part; in fact, it has been considered far too exacting for present-day tenors. Mr. Harrold sang it in the original key without the slightest show of difficulty or fatigue. The high C's and D's caused him no trouble whatsoever. His voice had exquisite purity and warmth.

In other respects also the performance was excellent. The Tell of José Danse gave no end of pleasure and the Walter of the American basso, Henry Weldon, called forth joyous acclamations. Maurice Renaud was superb as Gessler. Victoria Fer sang most agreeably as Mathilde and the singing of the chorus was again marked by that freshness and vivacity which characterized it on the opening night. The orchestra, under L. Cherubini, proved of the first order.

Bellini's "Norma" was brought out on November 17. Isabeau Catalan was Norma, Aline Valandri Adalgisa, Mario Ansaldo Pollione and Henry Weldon Orovoso. Mme. Valandri, whose magnificent auburn hair reached to her feet, made a picturesque figure and sang delightfully. Henry Weldon surpassed his efforts of his previous appearance and disclosed his magnificent bass voice in a manner that made him the success of the evening. The rest of the cast acquitted themselves well, but the critics seem anxious that Hammerstein should mount some more modern works. Mr. Hammerstein has declared that he is feeling the pulse of the English public with old operas and that if the English people like them he will revive them occasionally in the future. If not, he will introduce modern works at once.

A noteworthy feature of the week was the Sunday night concert given by Mr. Hammerstein. The Sunday concert is an institution new to London, but there was an enormous audience, which manifested great delight over the singing of Orville Harrold.

The box office returns have contributed materially to the impresario's peace of mind.

"My confidence in the undertaking has increased almost to the conviction that the London Opera House has become a permanent institution," said Mr. Hammerstein. "Subscriptions are coming in every day, while the libraries and our own box office are doing increasing business."

Perhaps the greatest tribute to Hammerstein's success is the fact that rumors are already afloat that the Covent Garden syndicate is planning to buy him out.

Want Stransky for Vienna Opera

Josef Stransky, the new conductor of the Philharmonic Society of New York, received a cablegram from Vienna on Monday of this week asking him if he would consider the post of conductor of the Imperial Opera of Vienna at the close of his present season. Mr. Stransky said that he regarded this merely as a tentative inquiry and not as an authoritative offer. He was engaged under a contract for one year only by the Philharmonic Society.



Rose Festival Scene in First Act of "Lobetanz"

—Photo. by White

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cannot arouse her. To-day is the Rose Festival, and the King, the Princess and the whole court will shortly appear and another attempt will be made to wean the sick girl from her sadness. They beseech Lobetanz to remain, and when he hesitates to do so because of the meanness of his apparel, they twine him about with roses and conceal him in a leafy bower just as the sound of trumpets announce the King's approach. Accompanied by a number of haughty rhyme-mongers the monarch and his train appear, and the pale Princess, holding a lily in her hand, languidly mounts the throne beside her father. The poets begin at once to sing her praises, but in their eagerness to outvie each other produce only hideous, discordant sounds.

Suddenly the strains of a violin break in upon the tumult. The attention of the Princess is transfixed. Lobetanz emerges from his place of concealment and, at a sign of approval from the King, sings a tender love song. Emotion overcomes the Princess. She falls senseless, while the multitude, believing the unknown fiddler has cast some spell over her, cry out in horror. Lobetanz escapes their vengeance by leaping over the garden wall.

At the opening of the second act, Lobetanz is seated on a rustic platform beneath a linden tree. He thinks of his dead mother, and of the Princess of whom he has become enamored. The latter presently appears and is overwhelmed with joy upon finding her lover. Then follows a mutual avowal of affection in the midst of which the pair are interrupted by the King and his retinue. Lobetanz is captured and hurried off to prison, while the Princess swoons once more.

A dungeon filled with prisoners is the opening scene of the third act. The ribald crew mock the plight of the fiddler who has been sentenced to execution, but all are presently delighted when he sings them a daredevil ballad on death. The Hangman now appears and Lobetanz is conducted to the gallows. The populace assembles for the hanging and the desolate plain is crowded when the culprit is led to the gibbet. The body of the Princess, who lies as if in death, is carried on and the doomed fiddler makes the request to be allowed once more to play to her. The King grants the permission and adds that if he can restore the girl he will not only pardon him, but even love him as a son. Lobetanz seizes his violin and plays, and immediately the Princess stirs and rises on her couch. Universal joy, and Lobetanz plays a merry waltz in which all join as the curtain falls.

Reminiscent Features

Quaint, fanciful and poetic as much of this may be it lacks the spontaneity and naive humor of "Hänsel und Gretel" and is quite devoid of that ideal element of appealing humanity and spiritual significance which surrounds the "Königskinder" with a halo of such transcendent beauty. Nor is there reason to seek in it qualities of mystic and subtle symbolism. The author of the libretto, Otto Julius Bierbaum, has won some eminence as the writer of a large number of poems, some of which Richard

Strauss has admired sufficiently to transform into songs. His verse in "Lobetanz" is facile, graceful and dainty, but little more. In constructing the drama he has helped himself to several Wagnerian analogies and suggestions. Lobetanz questioned as to his father replies à la Parsifal that he never knew him. The poets ridicule his song in true Beckmesser style, and the Princess, Elsa-like, informs Lobetanz

sible model it cannot be said that his score is a product of the highest inspiration.

This should not be taken to imply, however, that the music is deficient in interest. Thuille has written some charming pages in the first and second acts, and in the third, he has, to a large extent, broken away from his Wagnerian affiliations to produce something quite remarkable, something which, more than anything in the rest of the work,

genuine distinction. The leading motive principle is followed only in a most elementary way. There are but three or four representative themes in the score, and these, with the exception of the gaunt and gruesomely expressive "prison motive" in the last act are not at all remarkable for beauty or emotional eloquence. Moreover, Thuille does not develop and modify their contour after the manner of Wagner and Humperdinck in accordance with the changing sentiments of the text, nor has he their knack of characterizing his personages musically. His orchestral fabric also differs from those of these two composers, being much less intricately polyphonic in the weave of its texture. There is considerable, however, that is transparent, lovely and colorful in the instrumentation.

There is much melody in the score, but it is neither of the inspired nor truly original sort. The folksong influence is not infrequently apparent, and such things as the rollicking ballad "Master Cook can you smell what's for dinner in Hell?" sung in the prison, the little tune "Will mein Junge Äpfel haben," sung by Lobetanz in the second act, and the Youth's song in the closing scene have the qualities of true folksongs. The opening of the opera and the graceful chorus of girls carry a suggestion of the *Rhinemaidens* and "Parsifal" flower maidens. The march in the same act, while not at all notable from the point of musical worth, concludes with an outburst which reminds one amusingly of the entrance of the Meistersingers in the last act of Wagner's comedy. The entire character and composition of this scene, indeed, are modelled faithfully upon that episode. Another reminiscent feature is the four trumpets on the stage which intone a fragment of a theme, leaving the completion of it to the orchestra, quite as in "Lohengrin."

Of no small charm in the first act is the love song of Lobetanz. Of his improvisational violin melody which produces so momentous an effect on the Princess not so much can be said. It is not beautiful enough to be dramatically convincing. The second act contains some music of value. The folk tune sung by the hero is dainty, and the love duo, with its canonic effects for the two voices, is well climaxed.

The Exceptional Third Act

But it is the third act, as has just been remarked, that easily bears away the palm. In conception it is more nearly akin to Berlioz than to Wagner, though the third act transformation music from "Parsifal" echoes through some of its measures. However, it bears a stamp of originality that is wanting in the rest of the opera, and mirrors the fantastic weirdness of the situation with superb realism. The grotesque horror of the scene pervades the introduction, with its portentous theme in empty fifths given out with fateful power by the brass. Immensely striking in its atmosphere of tragic terror is this theme when sounded as the prison doors fly open to reveal the red robed hangman and his minions. Thrilling is its effect when blared forth by three trombones at the foot of the gibbet on the wind-swept plain. Equally fine in their way are the macabre ballads and dances of the prisoners—straightforward, brutal tunes, whose baroque qualities are further enhanced by appropriate harmonies and peculiar orchestral effects in which

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—Photo. by White

Love Scene in Act II of "Lobetanz"—Hermann Jadlowker as "Lobetanz" and Mme. Galski as the "Princess"

in the second act that she knew him before having seen him. Like *Siegfried* he dreams beneath the linden tree, and like *Tristan* and *Isolde* the lovers are surprised by the king and hunters.

Thuille, on his part, shows unmistakably that he too has imbibed much of the Wagnerian fount. The general color of instrumentation and harmony of the first two acts bear striking witness to this. But even though he has chosen the loftiest pos-

should help to maintain the opera in favor. So different is the general style and atmosphere of the music in the dungeon scene and the beginning of the succeeding episode that it seems difficult to believe it to have been penned by the same composer.

With the exception of this portion of the score, Thuille reveals little original creativeness. There are passages of fluent grace and charm in the first two acts, but one misses the element of individuality and

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xylophone, castanets and stopped trumpets and horns figure conspicuously. An admirably constructed slow fugue serves as a connecting link between the two scenes of this act.

The opera concludes with a lively waltz, which, if to a considerable degree cheap and banal, forms by its vivacious rhythm a not unrefreshing contrast to the gloom and weirdness of what has preceded.

"Lobetanz" in its original form abounded in spoken dialogue. Experience having shown that the spoken word does not carry in the Metropolitan, the son-in-law of the composer, Dr. Courvoisier, was commissioned last Summer to arrange these episodes as recitatives. While not interesting in themselves, these recitatives have been fashioned so skillfully and without the aid of any musical material extraneous to the opera that they amalgamate perfectly with the rest of the score.

A Beautiful Setting

If "Lobetanz" had been the greatest operatic masterwork in existence the Metropolitan could not have produced it in a style of more utter lavishness and brilliancy. For the sake of the scenic splendors one is well-nigh willing to pardon whatever deficiencies the music may disclose. There were exclamations of delight when the curtain parted last Saturday and then followed a prolonged outburst of applause. A masterpiece of the scene painter's art is the garden scene, with its profusion of flowering trees and its clusters of white, yellow and pink rose bushes. The chorus was charmingly garbed in colors which harmonized ideally with the general scheme. The beauty of the picture was further heightened with the entrance of the brilliant train of courtiers a little later—an ensemble so dazzling that it fairly hurt the eyes. In strong contrast with this was the idyllic beauty and peace of the countryside in the second act, with its huge linden tree. Very different but quite as fine is the setting of the bare and mournful plain upon a little knoll in which stands the gallows, encircled by ravens, and ghastly and phantasmal in the dim light of the hour before daybreak, in which the scene opens. The red flush of dawn, which gradually appears, is managed with admirable realism, and the transition to broad daylight is not brought about with the unpleasant suddenness that so frequently mars stage effects of this kind.

Of the individual singers it is scarcely necessary to speak at great length for the mere reason that, with the exception of Mr. Jadowker, they had little to do. The tenor acquitted himself in excellent vocal style. One cannot sufficiently emphasize the vocal progress he has made since he last was heard here. Unfortunately, his cast of features does not lend itself readily to the expression of light-heartedness and his acting in scenes of comedy is lacking in the requisite touch of deftness. But aside from this his was an excellent impersonation, and his rendering of the "Ballad of Death" was replete with spirit and *entrain*. Mme. Galski, as the much-swoon-



Scene in Last Act of "Lobetanz," in Which the Hero's Music Brings the "Princess" Back to Life and Wins His Pardon

ing Princess, had very little to do. She sang her aria in the first act and her share in the love scene of the second with lovely tone and with deep expression. Mr. Hinshaw was a truly regal King in all respects, and Mmes. Case and Sparkes as the Fair Girl and the Dark Girl respectively looked charming and matched their looks with their voices. Basil Ruysdael made all that could be made of the rôles of the Forester and a Prisoner, Lambert Murphy sang the pretty solo of the Youth sweetly and sympathetically, and Herbert Witherspoon was the Judge. A word of praise must be spoken for Stefan Buck-reus as the Old Prisoner, who appears intended to personify Death. His utterance of the lugubrious "Galoo, galoo"—though it is more humorous than awe-inspiring—was quite one of the features of the prison scene.

The chorus of flower maidens resembled very closely the variety cultivated in Klingser's garden and sang with fresh and enchanting tone. Mr. Hertz and his orches-

tra fairly outdid themselves and they made the most of the immense climaxes in the third act. The artists were called before the curtain some seven or eight times after every act and at the close of the second the conductor was presented with a large wreath. HERBERT F. PEYSER.

Comments of New York daily newspaper critics on the first performance of "Lobetanz":

It has many pleasing qualities, and presents no serious problems for the perplexity of the opera-goer, either musical, intellectual, or of any other sort, that lead the ear and the eye away from the immediate enjoyment of what is presented to those senses upon the stage. "Lobetanz" is the product of an intelligent and skillful musicianship that commanded fluency and spontaneity of invention—and, it must also be said, great aptitude in assimilating the results which more original minds have achieved in the lyric drama.—Mr. Aldrich in the Times.

"Hats off, a genius!" was the verdict of connoisseurs after the third act of the opera; and this impression was more than confirmed by the first public performance in America of Thuille's

"Lobetanz," which occurred at the Metropolitan on Saturday afternoon.—Mr. Finck in the Evening Post.

As a whole this score leaves the impression of facility in construction without large gifts of invention. Thuille's music is well planned to fit the situations. It embodies the gentle emotions of the story perfectly. It interests the musical hearer without calling upon him for profound analysis. It ought to win favor with the casual opera-goer by reason of its frank melody and the simple directness of its style.—Mr. Henderson in the Sun.

Exacting musical folk, however, while admitting the excellencies of the score, are likely to pronounce it interesting, but not important—an opinion that probably will obtain permanently. There was much buzzing in the corridors during and after the performance, and the consensus of opinion was that "Lobetanz" has merits calculated to secure a fair measure of public favor.—Mr. Key in the World.

The success of Thuille's opera here may be assured by what is, if you will, an anachronism. In any case there is no doubt that at the performance yesterday the closing episode in "Lobetanz" rejoiced the audience. It sent it home (or to the neighboring bars) in good humor. Audiences like love stories to end happily. Few do, you know, in opera.—Mr. Meltzer in the American.

ANGER IN ROME AT CARUSO THE "EXILE"

"Orfeo" Suggests That He Become an Out-and-Out American Citizen

ROME, Nov. 7.—The *Orfeo*, in a long article entitled "Bonci e Caruso," attacks the latter for his persistent absence from the Italian stage. Bonci, it says, is returning to Rome, where he will have a baptism of glory for his golden voice. Caruso is off to New York again. Bonci feels in his soul of artist all the fascination of Italy, while the former is always losing more of the sympathy of his fellow-countrymen. Bonci is a son who returns from time to time to his mother, Caruso is an exile who never feels any longing for home. So far the *Orfeo*. It must be remembered, however, that Tenor Caruso, far from being an exile, has spent the most part of the Summer in Italy. He has not sung in Italy, but that is another question. The journal quoted also advises Caruso to resign straightway all rights to Italian citizenship and book as an American.

Professor Gherardini writes to *Musica* reporting the discovery of three concertos for the violin by Joseph Haydn. They were composed between 1766 and 1769. The professor says that he has seen them at Berlin and that they are splendid specimens of Haydn's art.

It is announced from Paris that the As-truc Agency has arranged with Edoardo Sonzogno for the presentation of Maestro Mascagni's "Isabeau" at the Châtelet Théâtre, and that the composer himself will conduct the opera in Paris. Sonzogno has been to Munich lately to arrange for the production of "Isabeau" at the Festspiel Theater.

It is also stated that Sonzogno is about to publish some interesting musical compositions by Duke Louis Ferdinand, son of Duke Charles Theodore of Wittelsbach, a royal oculist, who died a year back at Posenhofen, in Bavaria. Duke Louis Ferdinand, it will be remembered, was once first violinist in the orchestra of the Munich Hoftheater.

Signor Puccini has been nominated by King Victor Emmanuel III as Grand Officer of the Crown of Italy.

Much sympathy is expressed in Rome over the death of Luigi Marino, who was the active manager and administrator of the San José Theater of San Paulo. He was born in 1874 at Rossano in Calabria, and at the age of four years went to South America with his parents.

WALTER LONERGAN.

FOUR YEARS MORE FOR GATTI-CASAZZA

He and Toscanini to Remain in Control at Metropolitan—
Lucrezia Bori Engaged

Coincident with the successful opening of the season of the Metropolitan Opera House comes the news that the institution is to be continued for four years more at least under its present management with Giulio Gatti-Casazza at the head.

Mr. Gatti-Casazza's present contract expires at the end of next season and will be extended for three years thereafter. Arturo Toscanini will remain as general musical director for the same period.

This announcement gives ample proof that the Board of Directors of the Metropolitan is completely satisfied with the artistic and financial results achieved under its present general manager and with the promise for the future contained in what has already been accomplished.

Some of the plans for next season at the Metropolitan have already been formulated. Lucrezia Bori, the youthful Spanish soprano, who has been for two years a sensation in important operatic centers

of Europe, will be one of the new members of the company for 1912-13. Miss Bori is now in her twenty-first year. Although she has, of course, never sung in this country, she has appeared with the Metropolitan Opera Company, having made her Paris debut with the New York organization during its visit at the Théâtre du Châtelet in the Summer of 1909.

Another new artist engaged is the German contralto, Margarete Ober, who is likewise regarded as one of the leading artists of Europe. She will not come to New York, however, until the season of 1913-14.

The Truth About the Beecham Suit

To the Editor of MUSICAL AMERICA:

I generally read what appears over *Mephisto's* signature with a good deal of interest, and you will pardon me in setting him right on one small point.

On October 28 in MUSICAL AMERICA you speak of Thomas Beecham's wife bringing a suit against him for divorce. This was far from being the case. She appeared as witness on her husband's behalf in the case in which he was implicated. I do not wish to refer further to this unpleasant suit, except to say that the press has not poked fun at or pilloried Mr. Beecham. Whatever opinions were held of the business methods employed, full justice has at all times been paid to his musical ability and enterprise. Yours faithfully,

J. PERCY BAKER,

Editor of *Musical News*, London.

ALICE NIELSEN IN "ALL-STAR" CONCERTS

Evening of Vocal and Orchestral
Music at New York
Hippodrome

The Russian Symphony Orchestra, assisted by Alice Nielsen, soprano; Oscar Seagle, baritone; Rosa Olitzka, contralto, and Paul Morenzo, tenor, was heard in concert at the New York Hippodrome Sunday evening November 19. Another soloist was to have been Albert Spalding, the violinist, but owing to illness he was unable to appear. Following was the program:

Overture, "William Tell," Rossini, Orchestra; Aria, "Ah mon fils," from "Le Prophète," Meyerbeer, Mme. Olitzka; Prologue from "I Pagliacci," Leoncavallo, Mr. Seagle; "Il Bacio," Ardit, Miss Nielsen; (a) "Morning Hymn," Henschel, (b) "Fédora," Giordano, (c) "Mattiata," Leoncavallo, Mr. Morenzo; Duet from "Le Nozze di Figaro," Mozart, Miss Nielsen and Mme. Olitzka; Two Caucasian Sketches, Ippolitow-Ivanow, "In the Aul" (Mountain Village), "March Sadar," Orchestra; "Dance of the Hours," from "La Gioconda," Ponchielli, Orchestra; Duet from "Don Giovanni," "La ci darem la mano," Mozart, Miss Nielsen and Mr. Seagle; (a) "Loreley," Liszt, (b) "The Cry of Rachel," Salter, (c) "Der Lenz," Hildach, Mme. Olitzka; Quartet from "Rigoletto," Verdi, Miss Nielsen, Mme. Olitzka, Mr. Morenzo and Mr. Seagle.

The orchestra did effective work in the "William Tell" music and the "Gioconda" ballet. By far its best achievement, though, was the Ippolitow-Ivanow composition.

Miss Nielsen quickly won her audience by her singing of the Ardit waltz and in the two Mozart duets. Her voice sounded lovely in its purity and charming freshness and sweetness, and her phrasing and enunciation were both gratifying. Most pleasing, too, was the singing of Mme. Olitzka, who gave the exciting "Ah! mon fils," with rich, velvety tones and deep feeling. She contributed also several songs with piano accompaniment and added materially to the effectiveness of the duet with Miss Nielsen.

Mr. Seagle won an immediate triumph by his delivery of the "Pagliacci" prologue, which he sang with a voice of great richness, power and warmth and with considerable fervency. Very beautiful was his share of the "Don Giovanni" duet. Paul Morenzo gave his three songs with beauty of tone and emotional effectiveness. Every one of the soloists was heartily encored.

A work of praise must also be spoken for the piano accompaniments of André Benoist, which were altogether admirable.

ALEXANDER HEINEMANN IN HIS BERLIN HOME



Alexander Heinemann, the Noted German "Lieder" Singer, Who Has Returned to America for a Tour

ALEXANDER HEINEMANN returned from Europe last week to start on an extensive concert tour through the United States. He arrived on the *George Washington* and gave his first recital before the New York Arion last Sunday.

Mr. Heinemann, whose tremendous success during the last Winter season has stamped him as one of the foremost exponents of the German *lied* and ballad, enjoys an even greater popularity in his own

country and, generally speaking, in every European country. On his way to New York and just after leaving Berlin, where he gave four concerts in October, he sang with the Philharmonic Orchestra in Dresden, gave a recital in Buda-Pesth, then proceeded to Graz, Austria, where he made a success, went on to Vienna to give a concert, and finished up with an evening of songs in Amsterdam twenty-four hours before sailing for New York.

OLD FAVORITES ON THOMAS PROGRAM

Director Stock Falls Back on
Classics in Chicago Concert
with Bauer as Soloist

CHICAGO, Nov. 20.—The first half of the Theodore Thomas Orchestra's program advanced old favorites with a sincerity and brilliancy of reading that were interesting and admirable. Director Stock can always be assured of intelligent and enthusiastic support in a discussion of the classics.

The opening feature was Beethoven's "Leonore" Overture No. 3, marked by a placidity and color that calmed an audience into receptive mood for weightier works to follow. The Schubert "Unfinished" Symphony No. 8 was revealed with much sympathy and beauty. The artist of the day was Harold Bauer, a master of pianism, whose ideals are fashioned upon the finest traditions. It may require some artistic fortitude to appear at this time in the Schumann A Minor Concerto, which puts no great test upon ensemble playing. But Mr. Bauer preferred to give it the greater joy in individualism, and from that viewpoint made it a perfect piece of work. A multitude of thrills and exquisite effects fled from his facile fingers and as a tone colorist he is a conjurer extraordinary. There was much variety in his interpretation; it was pianistically subtle, with a mastery of delicate dynamic shadings and a royal environment of tone.

The most vigorous work of Bauer never impresses as noise, for the ideals of beauty and finish are ever exalted. His series of miniatures projected upon the screen of the imagination became at times heroic and were so well associated that they disarmed the call that makes a pianist subordinate to the instrumentalists of the orchestra. Director Stock was painstaking in his accompaniment and won the heartiest thanks of Mr. Bauer for his sympathetic service.

The latter half of the program found the listeners in a receptive mood for the love scene from the second act of "Tristan und Isolde" and the love scene from Strauss's "Feuersnot." Both readings showed admirable differentiation. C. E. N.

STRANSKY IN BROOKLYN

Emphatic Opinion There That Conductor
Has "Made Good"

Had you been in Brooklyn's Academy of Music on Sunday afternoon you would have known that Josef Stransky is surely destined to "make good" and to reflect credit upon New York's pioneer orchestra, which has "stood pat" on its selection of a young unknown to fill the shoes vacated by the colossal Mahler. Stransky's "Tasso" of Liszt and the "Tannhäuser" Overture were powerful renditions, and yet a musicianly reserve of resource was in evidence at all times.

With due respect to those who have expressed a contrary opinion, it can hardly be conceived how any work could afford a more grateful vehicle for the introduction of a new violinist than the Glazounow concerto with Zimbalist and the Philharmonic. Not really a concerto, but rather a poem for orchestra and solo violin, it not only displayed a worthiness of thematic material woven into a harmonic texture of much charm, but it afforded opportunity for the display of a thrilling technic such as few possess, and that without the slightest sacrifice of musical values. As for Zimbalist, the last of the long line of Auer products, we can only exclaim upon a generation of violinists which will soon surpass any record heretofore attained. Tone, technic, musicianship—how seldom have they been so balanced in development. N. DE V.

BRAHMS SYMPHONY USHERS IN CINCINNATI ORCHESTRA SERIES

Conductor Stokowski's Instrumental Organization in Fine Fettle
After the Vacation—Marked Improvements in Various Choirs—
Mme. Rappold First Soloist

CINCINNATI, Nov. 20.—Should Leopold Stokowski and the Cincinnati Symphony Orchestra do nothing else so well during the balance of the season, as did the conductor and the orchestra in Brahms's Symphony No. 1, in C Minor, at the Friday afternoon and Saturday night opening of the season, the music lovers of Cincinnati will have at least one thoroughly inspired performance to remember. Mr. Stokowski took this extreme of classicism, the No. 1 symphony between his fingers and molded it into a composition so human, so vibrant with feeling, that even the most ardent admirers of Brahms acknowledged that they had heard Brahms played as it should be.

Mr. Stokowski now presents to Cincinnati an orchestra, which in nearly all of its divisions, is immeasurably superior to that of last year, one in itself of no mean capacity. Music, as well as bread, depends on the amount of money available, and the extension and strengthening of the orchestra this season is a logical sequence of the very successful season last year. Mr. Stokowski has put his finger unerringly on the weak spots of the orchestra, and has strengthened them.

The first violin division, again headed by that excellent artist, Emil Heermann, is noticeably improved. The oboes, flutes, cellos and basses are not only increased in number but strengthened in quality. The sonority of the whole orchestra, the quality and substance of the tone, its homogeneous characteristic, if the term may be used, is already very perceptibly better than last year. It is too much to expect an entire absence of ragged edges here and there, and the ultra critical portion of the audi-

ence was cognizant of some few flaws. But it is cause for the utmost satisfaction that the orchestra has made such marked strides.

As a usual thing one attends the first series of concerts in a most indulgent mood, realizing that the long interim of summer is apt to play havoc with precision unison, and general finesse on the part of the band. The present series, however, offered a most agreeable surprise in this direction as the usual forbearance which one felt bound to extend in other seasons was made quite unnecessary by the unexpectedly finished work of the orchestra.

Without doubt the most important element in the success of the program was the firm control of his men and the logical, clearly defined and lucid musical conception and interpretation which Mr. Stokowski projected at both concerts. Leaving aside his interpretation of the Brahms C Minor Symphony, which in itself was an achievement, there was a most conspicuous development in what might be called his orchestral technic which expressed itself in a greater clearness of phrasing, a delicacy of light and shade, tonal balance, and in a clean and clear cut relation of orchestral values.

Perhaps the most signal achievement of Mr. Stokowski's career in Cincinnati up to date was his reading of the Brahms C Minor Symphony, in which he emphasized the heroic, majestic formal side of the composition, and at the same time gave a presentment of its essential inner beauties in all their delicacy and richness. The symphony was received with the most unstinted applause by the audiences of both concerts, and on each occasion Mr. Stokowski was recalled several times when he generously insisted upon the men of the or-

chestra rising and sharing in the applause with him.

The other orchestral numbers were the Comedy Overture "Puck," of Strube, a member of the Boston orchestra, a work which reveals seasoned experience in orchestral writing, and the "Tannhäuser" Overture which was most brilliantly presented.

Mme. Marie Rappold was the soloist of the series. A woman of great personal charm and beauty and a singer of delightful qualifications. She won her audience by her two arias from "Der Freischütz," and "Tannhäuser," "Wie nahte mir der Schlummer," and "Dich Theure Halle." As an encore she gave Wagner's "Schlummerlied."

HENSCHEL IMPRESSES LONDON

Conducts Six Concerts There Before Beginning Holland Tour

LONDON, Nov. 15.—Before going to Holland, where he is making a tour this month, George Henschel conducted six concerts in London at the request of Sir Henry Wood, whose concerts at Queen's Hall attract overflowing audiences.

Besides leading the Symphony Orchestra impressively, Mr. Henschel appeared in his best-known rôle, that of *lieder* singer, to his own accompaniments. Both of his recitals in Bechstein Hall were given before sold-out houses. He had planned to give but one recital, but the second followed because of the insistent demands of those unable to secure tickets for the first.

On November 13 Mr. Henschel gave a recital in Amsterdam, Holland, on which occasion he opened a tour that will last until the end of the month. He sings again in Amsterdam Sunday afternoon, November 26. His other appearances in Holland are for Rotterdam, Lauwarden, Haarlem, Deventer, Utrecht, Hilversum and Arnheim.

Frederic Converse's "The Veil," which made a deep impression at the Cardiff Festival, will have its first performance in London this month.

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AMERICAN REPORTERS MAY FIND THEIR WATERLOO WHEN DEBUSSY VISITS US

So Shy Is Great French Composer, He Hides Behind a Rosebush in His Garden When He Hears the Gate Open—André Caplet, of the Boston Opera, Throws New Lights on Personality of Creator of "Pelléas," Who Will Come Here Next Month

By LOUISE LLEWELLYN

AMERICAN musical life has lost its Oscar Hammerstein of prodigious energy and initiative, but has gained André Caplet, of creative enthusiasm and musical at-



André Caplet, Conductor at the Boston Opera House, and a Co-worker with Debussy

tainments. Hammerstein's greatest musical service rendered to his compatriots was probably the opening of their eyes—and ears—to a school of opera that stands today for the most vital, if not precocious, musical development—the modern French. André Caplet, chef d'orchestre of the Boston Opera, has undertaken the task of continuing here what Hammerstein began at the Manhattan Opera, New York, though on a plan at the same time more expansive and more concentrated.

Caplet has brought with him from Paris this Fall two new assistant conductors: Alexander Smallens and Charles Strony; a new régisseur, Leo Devaux, for many years a leading tenor at the Opéra Comique; an assistant stage manager, Henri Jullien, of La Monnaie and Opéra Comique, and Anthony Dubois, prompter. His repertoire will include this year "T'Enfant Prodigue," "Pelléas et Mélisande," "Forêt Bleue" (première), "Carmen," "Thaïs," "Faust," "Samson et Dalila," "Werther," "Habanera" and "Manon." His coup will be the introduction to the American public of Claude Achilles Debussy, who is due to arrive in Boston next month, coming, according to present plans, directly here from Paris.

"He has dread of the sea," said the French conductor the other day in his studio at the Opera, "especially as he is bringing with him his wife and little girl (who speaks English with perfection at the age of six)." Debussy will conduct his two operas, "Pelléas et Mélisande" in December and "St. Sébastien" some time in January. He will probably refuse to make a curtain speech, as he is so shy; it is said that he has been known to hide behind a bush in his garden when he heard the gate open.

"Interviews? Reporters? Eh bien, he won't see them," said Caplet with a half controlled smile.

Debussy, in fact, is one of the most inaccessible beings in Paris except to his

friends, which accounts no doubt in part for the extremes of the almost inebriate affection in which he is held by certain "minor poets" and students and the wrathful explosions of aggressive conservatives, if you will, against what is to them merely a preposterous intimacy of unrelated tonalities, an unexpected colloquialism of melodies, an unorthodox scale, a heretical distortion of rhythms, and irrelevant notes insinuated into chords traditionally complete; for in this world a man is not permitted to blaze his trail in peace without a press agent or an interpreter.

It is probable that Debussy is more or less serenely unconscious of all the cant and quibble he has stirred up, or at least indifferent to such echoes of it as may reach him. He is too profoundly interested in the lengths and breadths and depths of life and art to heed the surface swells.

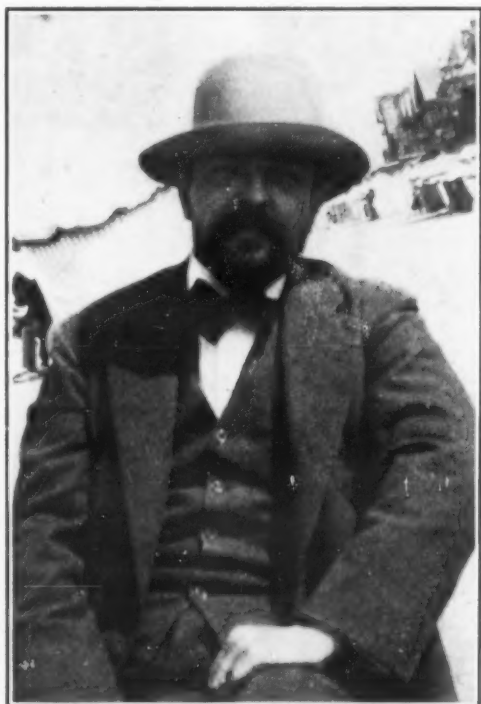
"We do not talk of music in that way," said Caplet, who is the composer's closest comrade and collaborator. "He has never explained his music to me. No. There is no need of explanations. We are very closely related. We are always together in Paris. There are people whom you know at once, whose thoughts you penetrate and understand without speech. If you cannot divine the meaning of a work, *alors* you will never comprehend it from explanations."

"Monsieur Debussy has been accused of insincerity," I ventured.

"Insincerity? I do not believe in it. Everybody is sincere. That is not the question. A thing is good or bad. A grocer may write music perhaps in which he is quite sincere. Well, if it is bad, what does it matter that he was sincere?"

Caplet refuses to attribute to Debussy a *parti pris* or to discuss his music from such a standpoint.

"There are those," he elucidated, "who have their materials in hand and who build from those materials, accepting the consequent limitations. There are others who have great conceptions and who command whatever materials may be necessary to give them shape." And again, "Some have need of space in which to express an idea. Debussy says in a line what those others might require pages to expose. There are people who may be moved only by violence;



Debussy, One of the Most Inaccessible of Beings in Paris

others whom a mere suggestion may stir to a profound emotion. Debussy is susceptible to a touch. His sensibilities are always awake. He is ever ready to feel, to enjoy, to suffer. His is the concentrated essence of art, so intense that it contains in one moment an eternity of significance. It is a perfume one drop of which holds a more poignant fragrance than a whole bottle of the kind of extract we have known. There is a noble architecture of



Claude Debussy at Houlgate, a Little Sea Village near Trouville, Where the Eminent Composer Spent the Summer

defined proportions whose ideal is solidity, resistance. That of Debussy is a moving form, that pervades the atmosphere, untrammelled, none the less a vital force, that it defies analysis. Can you anatomize the sunset, the moods of nature?

"Yes, there is a bond between Debussy and Chopin. He loves Chopin, has been indeed inspired by him, though Debussy's music is more spiritual, more subtle, more concise. The musical past is a series of summits from which gleam the geniuses of Beethoven, Bach, Mozart, Haydn, Chopin. The light of Debussy will mingle with those of other immortals. We have in him another great creator."

Caplet bears toward Debussy a generous and self-effacing devotion, having himself, as a matter of fact, a mastery of his art which commands the reverence of his associates. "Debussy can do nothing without him," avowed M. Devaux to me. "And how he knows his métier! Only to-day comes a cablegram from Saint-Saëns expressing his satisfaction that his 'Samson et Dalila' is to have its first American hearing at the hands of such an artist."

Caplet's first opera, "La Princesse Maleine," will make its début at the Boston Opera next year. This is the musical setting of Maeterlinck's poem of that name, a work the poet has been refusing for years to give to importunate composers. Last Summer he offered the coveted privilege to Caplet, who is now at work on the score. When asked if the story contained dramatic action the composer inquired, "What do you mean by action? The action of the Italian school, with shrieks and stabbings? No. Do you find action in 'Pelléas'? If you do not, then you will not find action in the 'Princesse Maleine'; though for me it is full of action, marvelously full." He has assigned himself to the task also of writing music for Shakespeare's "Othello," translated by Charles François Hugo. In this Caplet's aim is to reproduce in music the real Shakespearean spirit, unlike Verdi, the text of whose opera is but a travesty of the great work of the Avon poet. Caplet's known work consists principally of orchestral pieces, many of which are played frequently in Paris by the Colonne and Lamoureux orchestras. His *prix de Rome* was awarded for a work called "Mirah," based upon an Egyptian legend.

Descended from the hardy Norman race, of which he is justly proud, Caplet incarnates to some extent the look of the Viking as we imagine him—fair skinned, blue eyed, blonde haired. His face is a most striking admixture of the intellectual and the intuitive, with its enormous breadth across the brow and its taper to an oval chin, almost feminine in delicacy. One rec-

ognizes in him the consciousness of power and the absence of petty vanity and pomp, characteristics that distinguish most big men, as well as a dominating executive capacity that so rarely accompanies a fine and scholarly nature.

"Nordica Night" in Winnipeg

WINNIPEG, Man., Nov. 14.—Last night was "Nordica night" in Winnipeg and it was the big night of the season. Not a vacant seat could be seen in the spacious Walker Theater and the presence of the Lieutenant Governor and his suite in a lower box lent éclat to one of the largest and most brilliant assemblages in the history of the theater. Mme. Nordica was in magnificent voice and received a tempestuous welcome. The extraordinary youthful quality of her voice, her consummate art and dramatic fervor roused the audience to demonstrations of enthusiasm such as are seldom witnessed and probably never before from a conservative Canadian audience. Recalls were the order of the evening, and again and again the diva graciously responded to encores that would not be denied.

Max Zenger, Munich Conductor, Dead

Max Zenger, the Bavarian conductor, has just died in Munich, the city of his birth, on February 2, 1837. He was conductor, in 1868, at the Regensburg Opera and later went to the Munich Royal Opera in the same capacity. After a brief service at Karlsruhe he resigned to take a place in the Conservatory of Munich. He was the composer of an oratorio, "Kain," to the text of Lord Byron; two operas, "Niemand der Schmied" and "Eros und Psyche," a setting of Goethe's "Faust"; three rōcoco ballets for King Ludwig II's private performances, and much sacred music. Zenger was one of the anti-Wagnerians in the '60's in the controversies that raged over the works of that composer. He was held high in popular affection in Munich, where, on his seventieth birthday, a great demonstration was made in his honor.

Mme. Alda's New York Recital

Mme. Frances Alda has completed her program for the song recital which she will give in Carnegie Hall Tuesday afternoon, December 5. The prima donna, who will be assisted at the piano by Alberto Randegger, Jr., will include a group of French songs, several Beethoven, Schumann, Brahms and Wolf numbers, and several songs by modern composers, including Alberto Randegger, Jr., Frank La Forge and L. V. Saar.

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El Diario

We are not basing our opinion on the various criticisms from the European and North American journals which we have at hand, full praise though they be of this young artist. We only judge from what we have **HEARD** and **SEEN**, and that which all can see and verify the moment they have the good fortune of hearing **REGINA VICARINO**, certainly one of the greatest artists who has ever visited Mexico.



El Democrate

As a singer **REGINA VICARINO** reaches near to perfection. Her voice is of gold—brilliant, full of color, of great volume and power. She goes with the greatest ease from the beautiful warm lower register to the most extreme notes of a light soprano. Of course one can understand what an infinite variety of impressions a voice like that can give. With the same facility it produces tragic despair and exultant joy. As an actress it is enough to have seen **REGINA VICARINO** once to realize that she knows what **REAL** acting means. She made us **FEEL** the reality behind the operatic fiction. From now on we may demand real acting from operatic artists. **REGINA VICARINO HAS REVEALED TO US THAT SUCH A MARVEL IS POSSIBLE.**

Regina Vicarino

At the Teatro Arbeau, Mexico City

Permanent Address: Care **ALEXANDER & PETRUCCI**, 1433 Broadway, New York

Mme. Frances Alda

scored a tremendous triumph as *Marguerite* in the performance of Gounod's "Faust," given in Montreal, November 8, by the Montreal Opera Company. Without exception, the critics were enthusiastic in their praise of the prima donna's singing and acting.

Montreal Star—"Mme. Alda's *Marguerite* is the essence of romance, instinct with the spirit of youth, a clearly defined, poetic conception. She dispenses with much of the conventional and wretchedly artificial detail that has become attached to the rôle in the course of half a century, just as barnacles adhere to a ship's bottom. Her hurried exit, after repudiating *Faust's* advances in the second act, and with a swift glance of fear at *Mephisto*, is an instance in point. The sudden change from pensive mood to gay at the opening of the garden scene is another. Again, she does not sing the song of the *Roi de Thule* to the audience, but to herself, *mezza-voce*, in part, as it should be sung, but very seldom is.

"In the Jewel Song, once more, Mme. Alda reveals her innate artistry. She sings it to the mirror, not to the gallery. And in her voice—admirably suited to the lyric charm of the justly famous aria—there is a wealth of girlish wonderment and delight.

"In the closing scene in prison, Mme. Alda gave an indication of the dramatic force of which she is capable when she gives histrionics full play. There was not only surprising strength, but a sense of passionate faith and trust in her final, 'Anges purs, anges radieux,' which thrilled the whole audience. The trio evoked a demonstration of more than customary enthusiasm."

The Montreal *La Patrie*—"Mme. Frances Alda is one of the most distinguished singers of the day. She sang the rôle of *Marguerite* with a warmth, a purity of voice, a conviction and mastery which it would be difficult to excel at the New York Metropolitan, the Grand Opera in London or in Paris. Needless to say, the superb artist was literally deluged with flowers."

The Montreal *Le Canada*—"Mme. Alda has offered here nothing finer than her *Marguerite*, and not since Sembrich has any one sung the rôle so well. With her voice so pure and crystalline, and with an exquisite timbre, she is admirably suited for the part of Gounod's heroine. After having rendered with charming fervor and grace the Jewel Song, the delicate naivete with which she sang in the love scene was exquisite. In the church scene her voice was full of deepest emotion, while in the final trio she attained artistic heights quite extraordinary. Montreal must hear Mme. Alda's *Marguerite* again. She has captivated the public."



FRANCES ALDA



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Acclaimed enthusiastically by vast audiences in large music centres.

Mr. Clément is the only great exponent of the French method of singing that has been heard in Louisville since the touring days of Jean de Reszke, and Mr. Clément was a de Reszke student. Last night he appeared to as great advantage as did Bonci, who sang here with the Metropolitan Opera nearly two years ago. The French tenor won his audience at sight and by his acting and the sympathetic quality of his voice he too has made of musical Louisville an everlasting friend.—*The Louisville Herald*.

Mr. Clément's solos, and particularly the one by Massenet with the haunting accompaniment, showed him to be quite of the first quality of vocalists. While he does not lack in facial expression, he certainly sings with an animation and clarity that is delightful among even front-rank tenors. In his declamation with *Lysandre* which Paul Bernard has so graphically wedded to music, he was particularly successful and one did not need the translation of its passionate words, so vivid was his vocal portrayal.—*Springfield Daily News*.

Mr. Clément is a typical singer of his own country. He has a rarely beautiful voice, trained to perfection and used with an intelligence that made every note he uttered a supreme delight. Singers in the audience noted his breathing, his mobility of lip, his phrasing, and, in fact, every little point that denotes the perfect singer, and he received not only their enthusiastic applause, but what he did appeal also to those that love singing without knowing its technical side.

His songs were delightful, but the gem of all was the Massenet "Ouvre tes yeux bleus" with the "Chanson Lorraine" of the Fifteenth Century only second to it. Mr. Clément sang "To a Violet," composed by the accompanist, Mr. La Forge.—*Indianapolis News*.

Address Communications care of
BOSTON OPERA HOUSE, BOSTON, MASS.



Dear MUSICAL AMERICA:

It was a masterpiece of good management for Gatti-Casazza to produce "Lobetanz," as the first novelty, at a matinée. It was a recognition, on his part, that there is a tremendous musical public living around New York City which cannot, with any comfort to itself, hear opera at a night performance, but which in wealth, social importance and culture, is a most important factor in a manager's success.

Your critics will, no doubt, tell you all about the opera and the music, how it suggests Wagner in plot and character. It is virtually a work for tenor, with chorus and orchestra, with the leading soprano as a kind of sleeping partner, just as the tenor is the sleeping partner in "Armide," which you will remember opened last year's season.

However, if Galski, as the *Princess*, did not have very much to do or very much to sing, she managed, in the first act to give a display of *mezza voce* singing which was a treat and showed that this great artist has a command of her voice which many of her sister artists of equal rank may envy. Jadowker, who has to bear the brunt of the opera in the principal rôle, surprised me—and I am only too glad (having criticised him somewhat severely last season) to be able to tell you that he has improved not merely in his singing and in his acting, but in his general poise.

His method is still somewhat explosive, for the reason that he seems to lack the ability to sing except *forte* or *piano*; all the middle effects he misses, except occasionally. Nevertheless, he carried through his rôle, from start to finish, consistently, gracefully, and looked the part. So he has more than justified his re-engagement and may be counted upon as strengthening the organization of the Metropolitan, instead of very decidedly weakening it, as he did last year.

There is a little song in the opening of the last scene of "Lobetanz" which was sung by a young man by the name of Lambert Murphy.

Keep your eye on that young man! His voice is of good quality; he seems to know how to use it and I hear that he has a very agreeable and modest personality.

It may interest you that he got his chance at the Metropolitan through Riccardo Martin, who heard him sing and urged Gatti-Casazza to hear him, which resulted in an engagement. Singers, especially tenors, do not generally care to help one another—but, you see, the exception always proves the rule.

This is by no means the first time that Riccardo Martin has given a helping hand to a brother in art.

Let me not forget that Caruso is also prone to give a helping hand, as well as a good word, and often a little present, to a brother artist. That is why the singers like him so well. Among Riccardo Martin's choicest treasures is a golden snuff box which Caruso gave him, and which bears an inscription which does credit to Caruso's head, as well as to his heart.

Murphy sang "The Voice of the Seaman" in the first act of "Tristan," and I see that Henderson, of the *Sun*, who, as a critic of good singing, is unsurpassed, gave him a mention of praise.

It is not often that the critics go out of their way to single out some modest beginner and give him a word of encouragement.

In the prison scene in the last act of "Lobetanz" a cadaverous-looking personage roused the audience to suppressed sobs of hilarity by ejaculating: "Galoo! Galoo!" Some said his cry was "Gloom! Gloom!" and that he was an infringement on Mr. Hearst's comic cartoons in the *Morning American*.

The Metropolitan management has made many friends by being liberal with its invitations for the dress rehearsal of new productions. In this way the critics get a better chance of preparing their reviews of the public performance and a large number of newspaper representatives from out-of-town papers can be accommodated who cannot get seats for the first public performance of the opera, while the army of old singers, music teachers and others who have been connected with operatic life in past years get a chance to hear the work and to advertise it among their pupils—all of which is for the benefit of the house and tends to make the management popular.

As we went out, after the rehearsal was over, I spied Gatti-Casazza, with his Sphinx-like face, leaning over the last row of orchestra seats and evidently trying to avoid recognition.

Gatti, as I believe I wrote a year ago, is a man who takes himself and his work very seriously. He is averse to protruding his own personality, preferring to remain entirely in the background and letting his work and its results speak for themselves. He has a mortal fear of the American reporter. Can you wonder at it?

While he speaks several languages his English is not very good, and he has a dread of being misrepresented in an interview.

I understand that when De Koven recently scored the management at the Metropolitan, Gatti-Casazza was not correctly, certainly not carefully quoted, so that much distress and disturbance resulted, and as about the time that this happened our good friend, the tenor Burrian, landed with his "affinity," and being gotten hold of by the reporters, made a number of statements which forced Gatti-Casazza to rescue him from the immigration authorities and prevent a deportation—you cannot be astonished if the really amiable director-in-chief lives in mortal dread of the press, particularly when we recall the articles which appeared in the papers at the time of the Gatti-Dippel controversy—all of which makes him desirous of crawling into his shell whenever he sees anybody coming along who is connected with a newspaper.

Burrian will probably not talk so much next time to the reporters, and I guess that Tetrassini has also, by this time, learned that it is not wise, after you have landed, to explain to the press how clever you have been in evading the Custom House officers with a story that your jewels are faked when they are the real thing.

Everybody appears to be happy that Caruso is in such fine form again although it is evident that he is taking the utmost care of his voice and does not let himself out as he used to do.

Carter Cole, the great surgeon (who is perhaps more proud of his being the finest amateur cello player in New York than he is of his great success in his profession), who is an inveterate opera goer and thinks nothing of traveling even to Brooklyn or Philadelphia and hearing one of his multitude of operatic friends, tells me that, physiologically, Caruso has the greatest vocal organ of our time, and that it is to him a terrible thing to think that it can ever be impaired, and that the day must come when it will pass from us.

He gives it as his opinion, as an expert, that Caruso's entire mechanism is a masterpiece of Nature.

So let us hope that the great tenor will not take any chances and will not attempt too much, so that he may remain many a year yet to delight us.

The late Joseph Pulitzer's gift of \$500,000 to the New York Philharmonic comes in the nick of time. The hundred-thousand-a-year guarantee which was raised by Mrs. George R. Sheldon and other society women of high rank is only for three years, and this is the last year.

It is a good thing that Mr. Pulitzer accompanied his gift with the stipulation that the membership of the Philharmonic Society must be raised to a thousand. There may be some difficulty in doing this, owing to the peculiar charter of the society.

Probably the lawyers will find a way out. They generally can, if there is something wrong, so why should they not be able to so preserve our time-honored New York orchestral organization.

It would be well if the membership were arranged on something like the plan by which members can contribute from ten dollars up to the Metropolitan Museum of Art.

By making a large supporting membership for the Philharmonic, with annual dues, it should be possible, easily, to raise enough money to put the organization on a basis where all reasonable expenses can met especially as the management is in the very capable hands of Mr. Loudon Charlton, who enjoys the confidence of the professional world, the press and the musical public.

I hear it whispered that some of the powers in the inner circle of the Philharmonic have seriously discussed the advisability of dispensing with the program notes, which, as you know, are prepared by Mr. H. E. Krehbiel, the musical critic of the *New York Tribune*.

It is said that these notes no longer have either value or attraction for the public. As to this I prefer not to speak.

Personally I am sorry to see a general tendency to deprecate Mr. Krehbiel, after his long life of hard work as a musical critic, during which, of course, it has been impossible to avoid making enemies. And these enemies seem desirous of having his scalp! That is why Ossip Gabrilowitsch's recent attack on him was received with such a howl of approval.

It is an open secret in newspaper circles that the people on the *Tribune* have viewed with increasing disfavor Mr. Krehbiel's tendency to use his position for his own advancement rather than for the benefit of the great journal with which he has been so long connected and that a change would be imminent, were it not for Mr. Krehbiel's pull with Whitelaw Reid, the proprietor of the *Tribune*, and our ambassador to London.

If Krehbiel falls it will be due to the general situation and the lack of comprehension on the part of the managers of our great daily papers of the work which the musical critic is forced to do during the season, of how this work has enormously increased of late years, owing to the tremendous growth of our musical activities. The compensation which is given the musical critic of a great metropolitan daily is not adequate, considering what he contributes to the standing, to the dignity, and to the success of the publication he represents.

Writing of critics reminds me that St. John Brennon, who is condemned by a cruel fate to get up a comic column, every day, for the *Morning Telegraph*, does not like my Scotch.

Which brand does he prefer?

Henry T. Finck, of the *New York Evening Post*, quotes Mr. Parker of Boston as saying in the *Boston Transcript* something to the effect that inasmuch as Boston hears its own orchestra fifty times a year it ought to be curious to hear other orchestras. Mr. Parker, in his *Transcript* article, however, goes on to state that this is not the case. He reminds his readers of the meagre audiences which Boston has given to various orchestral concerts of a high order in the quite recent past, even with such notables as Weingartner and Mahler as conductors.

New York is much more hospitable to various orchestral enterprises. The New York public has a Gargantuan appetite and, except for a comparatively few persons who are adherents of this, that, or the other orchestral organization, bestows its presence on everything that puts in an appearance. The public in New York, at least, is interested in almost anything that is going to happen and does not want to miss any tricks.

In Boston it is quite different. They have a motto over there, "The Symphony symphs and it sufficeth us." As I analyze the situation, New York is interested in musical doings, while Boston is interested in Boston's musical doings. This fact is apparently about to be ignored by Messrs. Stransky, Stock and Nikisch, all of whom are to make inroads into the sacred and frigid precincts of the Hub this season.

But, oh, if we only had an orchestra in New York like the Boston Symphony!

I was somewhat taken aback this morning by seeing in the *New York Times* an announcement that Margarete Matzenauer, the new contralto of the Metropolitan Opera House, has aims as a soprano. Why do they all do it? I do not mean to say that contraltos and baritones have not, at different times, become great tenors and sopranos, but it has struck me that the greatest beauty of Miss Matzenauer's voice is in her lower register, and in her partic-

ularly rich contralto quality. Her success as a soprano appears to me very problematical, and I should hate to see so excellent a contralto spoiled.

Miss Matzenauer also wants to sing in English. Well, I am the last one to try to stop her!

Do you remember that I have at times made comparisons between Richard Strauss and Bernard Shaw. I have been singularly borne out in this idea by something which Mr. Shaw has recently said, as reported in the *New York papers*.

He tells of his success in introducing discussions into plays. It was rather dangerous, but it succeeded. His first discussions were introduced at the ends of plays. Successful as they were, even there, he thought that it was a pity to have them come at a time when the audience was nearly dead with fatigue (not exactly throwing bouquets at himself, is it?) So he began introducing discussions from the very beginning and was equally successful.

My mind immediately reverted to the Straussian comparison afforded by the "Sinfonia Domestica," where, you will remember, "papa" and "mamma" have a violent discussion as to whether "baby" shall be bathed in hot or cold water.

I have said enough, you will grant me, to clinch the comparison. Discussions may be more satisfactory in tone poems than in operas. Wagner has a number, also, of a domestic nature, in the family of the Gods, but posterity has not agreed in considering these the best part of the "Ring." Anyway, I was not standing up for discussions in art works, but merely pointing a comparison.

Kurt Schindler, who conducts the MacDowell Chorus, is an excellent musician, and well known to be a high priest of his art.

He is not a very stern disciplinarian, although his mild remonstrances usually prove as effective in gaining the result desired as sterner measures would be in another. Last week he was drilling the ladies of the chorus, and something went wrong with the time. Mr. Schindler stopped them and said in a mildly remonstrative tone:

"Ladies, will you please count your quarters."

It is something of a slip, is it not, when such a high priest of his art as Mr. Schindler inadvertently sanctions the presence of the money changers in the temple?

Your

MEPHISTO.

Opera Singers Heard at Musicale Given in Garage

Four members of the Philadelphia-Chicago Opera Company sang at a private musicale given by Robert Graves in the garage at his country place at Mineola, N. Y., Sunday afternoon, November 19. The artists engaged were Maggie Teyte, Mabel Rigelman, Mario Sammarco and Mario Guardabassi. Mme. Teyte and Miss Rigelman sang the duo, "Per Valli, per boschi," by Blangini. Later Mme. Teyte sang songs by Reynaldo Hahn, "Infidélité" and "Si mes vers avaient des ailes," and the aria from Charpentier's "Louise," "Depuis le Jour." Miss Rigelman sang some charming German songs. Mr. Guardabassi sang an aria from "Tosca" and also one from "I Pagliacci," the prologue of which opera was sung by Mr. Sammarco. Mr. Sammarco's numbers included also two songs of Tosti. Robert Rubeling was at the piano.

Männerchor Has Silver Jubilee

Members of the Franz Schubert Männerchor celebrated the twenty-fifth anniversary of its founding Sunday, November 19, with a concert at Harlem River Casino, New York, in the afternoon and a banquet at Ebling's Casino in the evening. More than 3,000 persons attended the concert and there were 1,500 at the banquet. The soloists at the concert were Otto Goritz, August Fraemke and Mme. Rider-Kelsey.

"Napoleon" is the subject of a new six-act opera by J. H. Bonawitz of London.

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ZIMBALIST ENTHUSES HIS SUNDAY CONCERT PUBLIC

Amato and Fremstad, in Best Vocal Form, also Given a Demonstrative Reception

The Metropolitan began its season's series of Sunday night concerts with an unusually strong bill, with the result that both the seating and the standing capacity of the auditorium were overtaken by an audience that turned itself loose with that demonstrative zest notoriously necessary to the venting of a Sunday night public's feelings. Efrem Zimbalist was the guest artist, Olive Fremstad and Pasquale Amato, in addition to the orchestra, represented the institution.

In his steady progress from triumph to triumph the young Russian violinist added one more with this appearance. The extraordinary beauty of his tone, the *finesse* of his technic and his well-poised temperamental powers found ample scope in Bruch's Concerto in G Minor, which was born anew under his hands, while after an arrangement of the "Preislied" from "Die Meistersinger" and Hubay's "Zephyrs," imitatively played, he was compelled to add three encores before the program could proceed.

The mellow beauty of Mr. Amato's baritone was first displayed in an aria from Meyerbeer's "Dinorah"; later he sang the "Largo al Factotum" from Rossini's "Barber of Seville" with such gusto and dramatic effect as to elicit demands for a repetition appeased only by his singing of the Prologue to "I Pagliacci." Mme. Fremstad, likewise in her best voice and mood, doubled the "Vissi d'arte" from "Tosca" and the Bach-Gounod "Ave Maria" with "The Maids of Cadiz," sung with an archness and flexibility of voice quite surprising to those familiar chiefly with her Wagnerian work, and "Annie Laurie." Under Josef Pasternack's baton the orchestra contributed the overture to Bazzini's "Saul," Liszt's "Les Préludes" and the "Dance of the Hours" from "La Gioconda."

Clarence Adler in Recital

CINCINNATI, Nov. 25.—Clarence Adler, the distinguished young Cincinnati pianist, gave a recital recently before the Wyoming Musical Club. He played two Brahms Rhapsodies, Schumann's "Kinderszenen," Grieg's Sonata, Op. 7, a Chopin group and some short numbers by Schloetzer,

Joseffy and Godard. The hearer is always sure of complete satisfaction when Mr. Adler plays, for he is gifted with all those qualities demanded of a modern pianist—distinction, poetry, intelligence and technical finish. His playing was at its best on this occasion and he was applauded to the echo.

Mr. Adler is booked for a large number of concert engagements this Winter including appearances in New York, Philadelphia and Boston.

THE OPERA IN ROME

Pacini's Oldtime "Saffo" Received with Much Favor

ROME, Nov. 2.—At last the long-delayed performance of Pacini's old-time opera, "Saffo," has taken place at the Costanzi. It was received with much favor by a fashionable and crowded house on Saturday, October 28. Tenor Scampini, who was still on the sick list, was replaced by Fausto Castellani, a young Roman tenor of great promise who sang the part of *Paone*. The chief honors of the evening were for Signora Hariclea Darclee, who has already triumphed in this opera at Florence. She was in excellent form, although recently ill, especially in the second act, in the duet with *Climène*, who was represented by Signorina Fanny Anitua, a young South American contralto, who is much appreciated at the Costanzi. Baritone Bellantoni also scored in the part of *Alcandro*. All the artists and Conductor Tanaro were heartily applauded, but I heard a few of the usual hisses now and then which showed that there were a few enemies of the singers in the house. These hisses were insignificant, for the old opera was well sung throughout.

The Adriano opened on October 28 with Puccini's "Tosca." The directors of this establishment, if they have not succeeded in engaging the services of stars—for there is no "divo" or "diva" at the Adriano—have an excellent collection of artists, under the conductorship of Maestro Armani. Signora Petrella, of Genoa, had to sing twice the "Vissi d'arte e d'amore," and was greeted as an admirable *Tosca*.

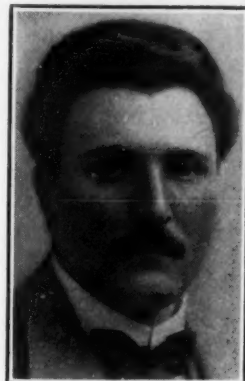
Nobody seems to know why the Commune or Municipality of Rome has lowered its annual subvention to the Costanzi to 50,000 lire, as against the 80,000 lire previously given. It appears that for the Winter season the Communal representatives have obliged the Costanzi directors to

MUSICAL "MODERNISM" MERELY A PASSING FOLLY

By ALFRED SZENDREI

[Conductor of German Opera for the Chicago-Philadelphia Company.]

OF the three elements which constitute what is known as music, melody, harmony and rhythm, only the last named has survived in modern compositions. Advanced composers exhibit in fact a surprising virtuosity in the handling of rhythm and a remarkable inventive genius in the creation of new rhythm; tonality they willfully ignore, and they revel in unexpected sequences of tortured chords. Empty,



Alfred Szendrei

anaemic phrases, ravelings of motives have taken the place of strong and healthy musical thoughts.

Take that typical example of modernism in music—Debussy's "Pelléas et Mélisande." I would like to know whether there ever was in any audience one single individual who could enjoy that musical transcription of subconscious moods, those tone pictures painted in grey upon grey; I would like to meet the professional musician who without a previous study of the score could

understand and appreciate that work at a first hearing.

Then remember the atrocities which mark even the lyric passages of Strauss's "Elektra." Remember the sinister broodings of Reger's muse. And Debussy, Strauss and Reger are really the three gods of modernism. The numberless demi-gods who ape more or less cleverly their manner and their outward form are worse yet.

Instead of bringing joy, exhilaration and uplift to men (the true mission of music) the works of the modern composers aim at unnerving, crushing and annihilating the listener. A thorough-going condemnation of such tendencies, however, does not imply, by any means, an approval of the everlasting melody dear to Italian hearts, nor of the effete sweetness characteristic of Massenet.

In my opinion all this exaggeration is merely the storm which will finally clear the atmosphere. A reaction will follow the present orgy of musical egotism and of musical ugliness. This reaction will be so complete that whatever is now glorified as the music of the future will be laughed at as the music of the past. Neither is its advent a thing of the distant future. It has begun already and in the very stronghold of modernism. For Strauss himself has seen a light, and his "Rosenkavalier," incomparably superior to "Salomé" and "Elektra," marks the opening of a new chapter in Strauss's musical biography. Or has he merely given up the hope that every new work of his would out-Strauss the preceding ones?

include Meyerbeer's "Africana" in their list of operas.

The *Orfeo* returns to the charge against Toscanini, whom it accuses of boycotting Mascagni in New York. The journal does not answer Signor Caruso's letter in defense of Toscanini at much length, but asks him why "Isabeau" is not in the repertoire of the Metropolitan.

Two notable artists have now left Rome, much to general regret. They are Cecilia Gagliardi, who sang in "Aida," and Carmelita Ban Bonaplata an exquisite Spanish soprano, who, on October 26, was received with enthusiasm, as she sang for the last time at the Costanzi this season in Boito's "Mefistofele." Conductor Mancinelli also

had rounds of applause on this occasion, receiving a triple allowance of acclamation after the prologue of Boito's opera.

W. L.

Leon Rice in Recent Recitals

Leon Rice, the American tenor, whose programs consist largely of songs by American composers, has been filling successful engagements in Brooklyn, New Rochelle, Hasbrouck Heights and Newark, N. J., and Babylon, L. I. He has many new dates, among them Hackensack, Brooklyn, East Orange, Trenton, Newark, Bay Shore, L. I., Milford, Pa.; Tottenville, S. I., and Paterson. He has also had many inquiries recently regarding bookings in Mississippi, Texas, California and Oregon.

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IN THE REALM OF LIGHT OPERA

How New York and Chicago Disagree on Operatic Values - The Decline of the Viennese Operettas—"Little Boy Blue" to Visit Us

By WALTER VAUGHAN

NEW YORK and Chicago have frequently disagreed upon the merits of musical productions, particularly those of the light opera and musical comedy stamp. This difference of opinion has become so pronounced that it is looked upon as bad business policy to bring a Chicago musical piece into New York no matter how big a success it won in the Western metropolis.

engagement at the Globe theater it was sent to Chicago where it was presented for the first time last week. A large audience greeted the attraction at the first performance, and displayed its enthusiasm in no uncertain terms. The following morning the critics were unanimous in declaring the operetta one of the best ever presented in that city.

A. H. Woods, the manager, now declares that after the Chicago run is over he will bring "Gypsy Love" back to New York for another hearing.

ALTHOUGH Viennese light operas and musical comedies continue to attract record-breaking audiences in both England and America, this style of musical production, with its dreamy waltz, appears to be on the wane, at least such is the opinion of George Edwardes, who has just been celebrating the completion of his quarter of a century's management of the Gaiety Theater, London.

"All of us," he said, "have enjoyed these works and all honor the great composers who have produced them. They have set the entire world humming the waltzes and kept our feet tattooing the catchy refrains. But these productions are on the wane, there is already evidence that Viennese supremacy in the light opera field is not to remain unchallenged. I see the reign of the Englishman again in sight."

"As in other affairs these things run in cycles. Vienna has had her reign and the English composer will be sovereign next. And this is only a return to power. Sidney Jones with 'The Geisha' equaled in Vienna the success of Lehar with 'The Merry Widow' in London. 'The Quaker Girl' at the Adelphi has proved a huge success in London and New York."

HENRY W. SAVAGE'S latest and most pretentious light opera production of the year is "Little Boy Blue," which comes to the Lyric Theater next week. The operetta does not relate in any way to the nursery rhyme which the title immediately brings to mind, but in a romantic comic opera the title being a free translation of "Lord Picolo," the name under which the piece has been successfully appearing in Europe for the past two seasons. The original book is by Carl Lindau and Henri Bereny, who, as the result of this work has the call in Europe over many older and better known composers of light opera.

The American adaptation is the work of A. E. Thomas and Edward Paulton. The title rôle will be sung by Miss Gertrude Bryan, a young prima donna with a voice of refreshing clearness and surprising capability. Other well-known singers in the cast are Charles Meakins, Kathryn Stevenson and John Dunsmuir.



Gertrude Bryan a New Star, Who Will Appear in "Little Boy Blue"

It is also a fact that many of New York's most successful productions have met with an extremely chilly reception in Chicago.

On the other hand, and this is the funniest part of all, dozens of musical productions that have been tried on Broadway and found wanting have been accepted with much enthusiasm by Chicago critics. The latest piece to experience this is "Gypsy Love," the new Viennese operetta in which Marguerite Sylva is starring.

For some reason New Yorkers did not care for Lehar's new piece and after a short

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The chorus is particularly large, and an orchestra of grand opera equipment will be utilized, under the direction of Arthur Weld.

"Der Rosenkavalier," Richard Strauss's opera which Fred C. Whitney planned to present in America this season, but abandoned after losing considerable money paid for options, is to be presented in this country some time this season.

try some time this season.

Thomas Beecham, son of the English millionaire who made his fortune in pills, has taken over the producing rights of the opera and announces that he will make an elaborate presentation of the opera in the near future. Mr. Beecham announces that he has great faith in the production, and will stage the piece in a manner that will rival the great operatic production.

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Frederic Shipman, who is conducting Lillian Nordica's tour of the Western cities, is probably the only impresario and manager of operatic artists who has a portable office. His name cannot be found in any directory or telephone book, but he has probably more successful operatic tours to his credit than most managers with pretentious offices.

Mr. Shipman does little business by letter, but instead accomplishes his purposes by personal visits. In this way he is able to gain a complete grasp of the local conditions in various cities and towns and to provide accordingly. He was the first man to have the courage to take such artists as Melba and Nordica into small Western towns in this country and Canada, and he has done this with remarkable financial success.

To take a great diva like Nordica to a town like Calgary, Canada, in the very shadow of the Arctic circle, is a feat of which no other impresario can boast, and to have her greeted by an \$8,500 house is also something of an accomplishment. Shipman did both these things.

He travels with a secretary and a press agent and is usually about twenty-four hours ahead of his artists, whose tour he is handling. In this way he misses no opportunity for publicity. He has regular lists of patrons upon whom he can depend for subscriptions to concerts in almost every town he visits.

In one town, where the theater was not large enough to make the concert pay, the house manager agreed to fill every seat twice in the afternoon, if Mme. Nordica could be persuaded to sing at both concerts. Arrangements were made, and the seats for both concerts were over-subscribed.

SPROSS'S NEW CANTATA SUNG

"The Word of God" Given First Rendition in Poughkeepsie

POUGHKEEPSIE, N. Y., Nov. 20.—"The Word of God," a new cantata for mixed voices by Charles Gilbert Spross, was given its first rendition here under the direction of Charles M. Eastmead, with Mr. Spross at the organ on November 14. The soloists were Elizabeth Wheeler, soprano; Lulu Cornu, contralto; William Wheeler, tenor, and Luther G. Allen, Baritone. There was a chorus of 100 voices.

The cantata is a grateful work for both soloists and chorus and will undoubtedly become popular. The solos and the chorus parts are well conceived and so divided between the various forces as to make an excellent variety. The words, chosen from the Bible, lend themselves readily to the treatment accorded them and give unity to the music. The setting is musically without being dry and technical, and the solos possess the melodic beauty characteristic of Mr. Spross's work.

Nordica's Suffragette Singing Class

Mme. Nordica's singing class in the Political Equality Association of New York shows a very considerable growth this season. The class met for trial of voices on Wednesday of last week at the studio of Mme. Gardner-Bartlett, who is its instructor, but will have permanent headquarters after December 1 in the assembly room of the association clubhouse at No. 15 East Forty-first street. The membership has already reached seventy-five and promises to be larger. The class is designed for all worthy students who cannot afford to pay for instruction.

The Abnormal in Piano Recitals

[From London Musical Opinion.]

The public always worships the flamboyant, the picturesque, the abnormal; it does not like the perfect thing; it worships the thing that would be perfect if it were not marred by some interesting spiritual weakness or by some inartistic exaggeration. If you ask the average frequenter of pianoforte recitals why she prefers the "picturesque" variety of player to the player who is sane and sound she will probably reply that the picturesque variety is so frankly outspoken. It is true; but is out-

spokenness a virtue or a vice? Well, it all depends upon what subject the pianist chooses to "speak out." If he is continually talking about love in a veritable riot of neurotic sentimentalism, then there can be no doubt that from the artistic point of view he is radically vicious. One has only to pass one's eyes over an audience to discover what type of man it is who is going to play to them. The personality of every pianist is reflected in his hearers; the noble attracts the noble; the decadent attracts the decadent. The true significance of a pianoforte recital is in the minds and souls of the listeners.

European Appearances for Chicago Pianist

CHICAGO, Nov. 20.—Carolyn Louise Willard, the pianist and teacher, of No. 721 Fine Arts Building, is to return to Europe at the holiday time for a six months' stay. She will spend most of her time in Berlin, where she will teach, taking some pupils over with her for study, and will appear March 16 as soloists with the Berlin Philharmonic Orchestra. She will fill engagements in England on her way to Germany. Miss Willard's most advanced pupils will be heard in a local recital the first of December and Miss Willard personally will make several appearances next month in Grand Rapids and other places. C. E. N.

Frank E. Morse's Pupils in Song Recital

BOSTON, Nov. 20.—The following vocal pupils of Frank E. Morse, assisted by Kate Merriell Thomas, violinist, and Mrs. Pulsifer and Miss Andrus, accompanists, gave a concert in Steinert Hall last Wednesday evening. Mrs. Elwell, Adelaide Keating, John J. Cronan, Olive Sweezy, Everett J. Collins, Elsie M. Hussey, Leon F. Gay, Roy S. Bishop, Ruth M. Blaisdell, Fred Herbert, Mrs. Edward J. Smith, Chester Bonney. There was a very large audience and much applause. Mr. Morse has some promising pupils and there were a freshness and a freedom in their singing always characteristic of Mr. Morse's pupils' recitals. Mrs. Pulsifer's accompaniments were noteworthy and Miss Thomas played delightfully.

Singer Becomes Bride of Physician

DETROIT, Nov. 10.—Josephine Swickard, a lyric soprano of Columbus, O., became the bride of Dr. E. B. Smith, one of Detroit's foremost surgeons, on November 6, at the home of Mrs. Wilber Brotherton, her sister, in this city. Mrs. Swickard-Smith has won honors both at home and abroad and is well known in New York music circles. In Berlin she achieved success at her debut at the Singakademie with the Waldemar Meyer Quartet.

Opera Ticket Speculator to Workhouse

A five-day workhouse sentence was meted out to Thomas Allen, a theater ticket speculator, in the Men's Night Court in New York on November 19 by Magistrate Herrman. Allen was arrested on the complaint of John Brown, business manager of the Metropolitan Opera House, who appeared against him.

Plans of the Reed Millers

Mr. and Mrs. Reed Miller (Nevada van der Veer), tenor and contralto, will appear in concert in New York City, Jamestown, N. Y., Kingston and Ottawa, Canada, during November. In addition to these engagements Mrs. Miller will also appear in Troy, N. Y., during the same month.

DE PACHMANN A JOY IN CHOPIN RECITAL

Characteristic Beauty of Tone and Poetic Delicacy Displayed in Carnegie Hall Program

After all, there is nothing like an all-Chopin program to delight an audience of Pachmannites, and when the pianist gave such a program last Saturday afternoon Carnegie Hall was filled. His eccentricities did not become unduly obstreperous at any time during the afternoon and the artistic aspect of the occasion benefited considerably thereby. He played the following program:

Polonaise, op. 44, in F Sharp Minor; Etude, op. 25, No. 5, E Minor; Etude, op. 25, No. 4, A Minor; Nocturne, op. 37, No. 1, G Minor; Sonate, op. 58, B Minor; Prelude, op. 28, No. 19; Prelude, op. 28, No. 20; Mazurka, op. 50, No. 2, A Flat Major; Waltz, op. 64, No. 2, C Sharp Minor; Fourth Scherzo, op. 54, E Major.

De Pachmann's performance was, as usual, a joy forever, as far as beauty of tone, minuteness of shading and poetic delicacy were concerned. In the Scherzo his fingers flew over the keyboard with lightning-like speed, but there was not a trace of blurring. The audience enjoyed especially the Etudes, which he played entrancingly. He also acquitted himself admirably in the Preludes, the F Sharp Minor Polonaise and the Nocturnes.

There were several encores during the recital, and after the close of the program there was the customary rush to the platform. De Pachmann complied with requests good-naturedly and added a half dozen numbers more.

Marie Stoddart's Engagements

Marie Stoddart, the American soprano, was the soloist on Monday evening with the Meriden (Conn.) Symphony Orchestra, and on Tuesday appeared before the Society of Descendants of the Mayflower in East Orange, N. J. Completing a busy week, she took part on Friday in a miscellaneous program at Vassar College. On December 19 Miss Stoddart will be heard in a performance of Verdi's "Requiem" at Yonkers, N. Y., under the direction of Walter Henry Hall, and she will also sing in Plainfield, N. J., on December 3; with the Banks Glee Club of New York on December 5, and in Newburgh on December 15. She is again under the management of the Quinlan Agency.

Calvary Choir's Annual Fête

The choir of Calvary Baptist Church held its annual fête recently for the purpose of installing its officers. In addition there was a program by Bessie Bowman-Estey, contralto, and C. Judson Bushnell, baritone, and J. S. Van Cleve, who also lectured on "Music as a Character Builder." The average for attendance for the last five years is a fraction over ninety-six per cent and the choir starts the season with over a hundred active members. The director is E. M. Bowman, the pianist and organist.

Maximilian Pilzer's Concert Plans

Maximilian Pilzer, who is now devoting his time to concert work, will, during the latter part of November and the first part of December, appear in New York, St. George, Staten Island, Brooklyn, Chicago, Minneapolis and a second time in this city. In addition to his concert work he has also a large class of pupils.

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(Vocal) Selma Nicklass-Kempner, Mathilde Mallinger, Nicolas Rothmühl, Emmy Raabe-Burg, etc.
(Violin) Professor Gustav Hollaender, Professor Hugo Heermann, Alexander Fiedemann, Sam Frank, Alexander Schumiller, etc.

MADAME JANE

Osborn Hannah

opens season in Wagner's "Die Walkure"

MME. OSBORN HANNAH began her season in Philadelphia, Nov. 10th, singing Sieglinde in the first performance of German Opera given by the Chicago-Philadelphia Co. in that city.

Considered from all sides the evening was a huge success. A splendid performance, a large and brilliant audience (only exceeded in number by the opening night), a most cordial and enthusiastic reception with numerous recalls and flowers and last, but not least, the hearty endorsement of the daily press.



Philadelphia is the third city in America in which Mme. Hannah has found favor in this, one of her favorite rôles, having sung Sieglinde in New York and Chicago with the Metropolitan Opera Co. season before last.

Mme. Hannah will be heard in this and other Wagner operas with the Chicago Co. in Chicago and adjacent cities in addition to her appearance in the Italian operas in which she sang last season.

A few of the many favorable criticisms are herewith appended:

DIE WALKÜRE

Philadelphia, Pa., November 10, 1911

The cast offered in "Die Walküre" was as good as any ever heard in this city. As Sieglinde Jane Osborn Hannah was a delightful surprise. Singing with an orchestra normally conducted, her tones seemed opulent, full of richness and expression and fully equal to the rôle, which is regarded as the particular property of more heroic voices.

To hear Jane Osborn Hannah's beautiful pianissimo in the love duet of the first act was a revelation of the effectiveness possible in such a scene when the singers are allowed to develop the vocalization in accordance with artistic aspirations.

Philadelphia Record, Nov. 11, 1911.

The Sieglinde of Mme. Osborn Hannah was impressive dramatically and exhibited the necessary pathos of the character, while she sang the music excellently.

Philadelphia Press, Nov. 11, 1911.

Mme. Osborn Hannah achieved a complete success.

Philadelphia Inquirer, Nov. 11, 1911.

Jane Osborn Hannah invested with pathos and the finer subtlety of true art the presentation of Sieglinde.

Philadelphia Public Ledger, Nov. 11, 1911.

Jane Osborn Hannah made a beautiful Sieglinde, while in addition to attractiveness of person she acted with grace and feeling and used with artistic effect a soprano that, while not of great volume, proved adequate in power and is of a pure, sweet quality, with its freshness still unimpaired.

Philadelphia Evening Bulletin, Nov. 11, 1911.

Jane Osborn Hannah made a very favorable impression as Sieglinde, although she had to bear comparison with many notable singers who have interpreted the part previously in this city.

Philadelphia Evening Item, Nov. 11, 1911.

Der Sieglinde war in Madame Osborn Hannah eine vorzügliche Vertreterin entstanden. Erscheinung, stimmliche Schönheit und erlesene Gesangkunst vereinigten sich da zu einem einheitlichen Ganzen, bei dem die Wirkung natürlich nicht ausbleiben konnte.

Herrliche Blumengaben zeigten die treffliche Kuenstlerin fuer ihre hervoragende Darbietung.

Philadelphia Gazette, Nov. 11, 1911.

Jane Osborn Hannah ist von der Metropolitan Compagnie wohlbekannt. In einer deutschen Auffuehrung war sie zwar nie. Sie hatte die bedeutsame Partie der Sieglinde. Sie kann wagnerisch singen und sie hat ein Temperament, durch welches sie jeder Stimmung praegnanten Aus-Besonders schoen war sie in dem zarten druck zu geben verstehen.

Besonders schoen war sie in dem Zarten "Du bist der Lenz nach dem ich verlange."

Philadelphia Tageblatt, Nov. 11, 1911.

ECHOES OF MUSIC ABROAD

Weingartner Must Remain a Musical Exile from Berlin—Fifty Dollars the Performing Fee for Elgar Concerto—Pianistic Stars in Inglorious Conjunction at Budapest—Another Tour of the World for English Choristers—Concerning Harem Harmony

ONCE more the Fates have been unkind to Felix Weingartner. Chafing under the restrictions laid upon him by the terms of settlement of his widely published controversy with the Intendant of the Berlin Royal Opera at the time that he accepted the directorship of the Vienna Court Opera three years ago, while yet in the German Emperor's employ as conductor of the Royal Opera Orchestra's annual ten pairs of symphony concerts, he recently decided to try to have the agreement set aside. The original treaty of peace compelled him to pay a considerable fine and to bind himself not to conduct in Berlin or anywhere within a radius of eighteen miles of it before 1916.

Although suing the Kaiser as King of Prussia for reimbursement of the sum forfeited also, he went to law primarily to have the second clause set aside as both unjust and contrary to public interest. The Court holds, however, that the agreement must stand. So he must continue under the ban of musical ostracism from the hub of Germany a few years longer. Meanwhile, Berliners, without necessarily taking sides one way or the other as to the merits of the quarrel, are loudly bewailing their bereavement under the verdict.

UNDISMAYED by the deficit of \$200,000 his recent tour of the world with a Sheffield Choir had to show at the end, Mr. Charles A. E. Harris, the Montreal impresario, who makes London his base of operations, is said to be planning another venture of a similar nature in the course of a year or so. Strong on musical imperialism he now thinks of selecting for his purpose 200 singers from the huge Imperial Choir he organized in London last season for the Festival of Empire at the Crystal Palace in May and June.

THE French Society of Authors and Composers, as everybody knows, has made little progress in this country in its attempts to collect performing fees for concert-room use of the modern Frenchman's compositions. Recital-givers in this country will doubtless, for the most part, continue to do as Maud Powell did at the Lyceum Theater a fortnight ago, when, after reading to the audience the notification she had received and explaining that the fine was out of all proportion to the importance of the composition, she simply omitted "Golliwog's Cake Walk" and substituted for Debussy's musical pleasantry a couple of familiar "Hungarian Dances."

In England, however, they are much stirred up just now over the whole question of performing fees. Eugene Ysaie's pointed boycott of the Elgar Concerto has precipitated a widespread discussion in which many prominent musicians have been participating.

Elgar's publishers have now deemed it necessary, in view of the criticism directed at them, to state clearly their demands in regard to the work: "For an ordinary performance the fee is 7½ guineas (\$37.50) and for performances of exceptional importance ten guineas (\$50). These sums include the loan of the necessary music. Where arrangements are made for a number of performances the fee we charge is invariably reduced."

Writing to the London *Daily Telegraph* J. Spencer Curwen notes that in the case of a ballad, or of any composition within the reach of amateurs, it is a great advantage to a composer or publisher to get it performed by a leading artist; indeed, artists are, as is well known, paid to perform these works. But Elgar's Violin Concerto is not within the reach of amateurs, and

the profit on the sales of copies is not enough to recompense the composer.

"M. Ysaie no doubt thinks that he is making the work known, promoting the sale of the pianoforte score, and so forth, and ought not to have to pay for playing it in public. But his playing of the work brings little to the composer. The fee, on

for small orchestra, which Ernst von Schuch introduced with marked success in Dresden a year ago, a "Cendrillon" and "The Four Rustics."

Wolf-Ferrari has the best of his life still ahead of him. He was born in Venice on January 12, 1876, of a German father, a painter named Auguste Wolf, and a Venetian mother, Emilia Ferrari. He studied in many different places—in Berlin, Munich, Bonn, Milan, Bayreuth, Venice—and for several years he was director of the Benedetto Marcello Conservatory in Venice. Last year, however, he resigned this post in order to move to Munich, where he now makes his home.

UNIQUE as was the extraordinary conjunction of pianistic stars that Budapest was privileged to witness during its late Liszt Centenary Festival, it did not afford the unmitigated joy fondly expected by a public susceptible to great names. The



DON LORENZO PEROSI

One of the promises for this season that did not materialize was an American tour for Don Lorenzo Perosi, the Italian priest-composer. He first devoted his energies to oratorios, but his more recent work has been in connection with symphonic apotheoses for orchestra of the larger Italian cities.

the other hand, ought to be reasonable, and that mentioned by his publishers seems to be rather high.

"Great soreness exists at the present time in Germany on this question of performing fees. They have long been levied in France, but in Germany they are new, and the German pleasure and health resorts have formed a union and have boycotted all music on which a performing fee is payable."

Considerable dissatisfaction is expressed in regard to the new Copyright Bill now before the House of Lords, one of its provisions being that it makes it no longer necessary, when the right of public performance in a work is reserved, to state the fact on the first page.

GERMAN and Italian blood and a student and professional career in both countries represented in him combined to make Ermanno Wolf-Ferrari, the creator of "The Secret of Suzanne" that delighted us last Winter, of "The Inquisitive Women" just added to the Metropolitan repertoire, of the more serious "Madonna's Jewels" to be produced by the Chicago Opera Company, and, in a different sphere, of his musical glorification of Dante's "Vita Nuova." He has written also a Chamber Symphony

pianofortes provided for the occasion were primarily to blame—one was put out of commission by the very first player and its substitute was not a great improvement—but many of the artists themselves failed to measure up to their reputation. All, of course, were Liszt pupils. The problem of precedence on the programs was solved by adhering strictly to the alphabetical order of their names, tragic as this arrangement proved in several cases.

"There were twelve of them," as August Spanuth writes to the New York *Staats-Zeitung*; "only Sophie Menter played with orchestra, the other eleven had to be content with a few solo pieces. * * * Even though, when it was all over, they sat together in jolly companionship and recalled over their beer the good old days in Weimar, Budapest and Rome; even though they twitted one another good-naturedly, yet during the concerts each one must have been counting the recalls the others received with mixed feelings and comparing them with his own."

"If the piano proved a failure at the very outset the same may be said of the pianist. It was impossible to ignore the Hungarian pupils of Liszt in arranging this national festival, but any one so remote from virtuosodom as is Karl Agghazy

should have promptly declined to participate.

"Immediately afterward Eugen d'Albert, greeted with a tremendous jubilation, sat down at the keyboard. We all know what fabulous talent for the piano this d'Albert once had, and since one can never entirely lose such talents a repugnance against piano-playing must have taken possession of him to make him capable of maltreating the keyboard in such a manner in public and of throwing such heaps of false notes under the instrument. It is now years since he stopped practicing, and even when he last appeared in Berlin, four years ago, he caused his admirers many painful moments. When he was suddenly announced here it was naturally to be supposed that out of reverence for his master he would have devoted the couple of hours to the Polonaise in E Major necessary to enable him to play it with technical clarity. But nothing of the kind! He took the bit between his teeth and raced up and down the keys, smashing, crashing, chopping, stabbing. At times it sounded as if he were playing the passage-work with his elbows. Not once was the contour of the melody brought out clearly. Was d'Albert deliberately trying to make sport of Liszt and of piano-playing in general? If so, the moment was surely badly chosen."

"Fortunately Friedheim, with his well-considered, finely proportioned reading of the B Minor Sonata, brought us into a more devotional sphere. But if we were elevated by Friedheim's playing we were brought down to earth immediately afterward by the Hungarian Aladar Juhasz. Mortal agony seized the listeners as this singular person, obviously weakened by illness, struggled with the 'Mazeppa' Etude. Juhasz may have been more capable at one time, but he now lacks the necessary physical equipment. Frederic Lamond then saved the dignity of the evening with his conscientious performance of the 'Don Juan' Fantasy."

"Practically all from which we had promised ourselves so much missed fire on this first evening, for Friedheim and Lamond could not alone atone for the sins of the other three. Hence, it was with some apprehension that I entered the hall the following evening. But it is always the unexpected that happens. The very first participant, Moriz Rosenthal, placed the public in the right frame of mind. * * * He may hereafter consider the 'Mephisto' Waltzes as one of his show-pieces. Not only with the utmost finesse technically but also with a truly diabolical swing and zest did he play this delightful composition."

"Emil Sauer, who followed, naturally was not able to attain the effect of Rosenthal's playing by legitimate means, so he resorted to tricks, emphasized the bravoura, as also incidentally his temperamental order, by bodily contortions, by throwing his hair about and by stamping with his right foot on the poor pedal. The genuine, noble characteristics of the Liszt pupil were not revealed in Sauer's playing."

"They were, however, in an astonishing manner in that of Stavenhagen, who followed with the 'Bird Sermon.' For years Stavenhagen has been conducting and so has had little time to practice. But, unlike d'Albert, he considered it necessary to prepare himself for this occasion, and the result was that he played the composition with elegance and poetic feeling."

"Now came the third Hungarian, Arpad Szendy. He, too, looked ill and miserable—can it be that piano-playing makes one ill in Hungary?—but he played the B Minor 'Ballade' like a healthy, sterling musician. He saved Hungary's pianistic honor. After his excellent achievement the nervous Vera Timanoff produced an anticlimax with the 'Eleventh Rhapsody.' Traces of finer virtuosity were still apparent, but it was obvious that her nervous resources are no longer adequate for public work. A good ending was made by Stefan Thoman, of Munich, a solid, tasteful pianist, with the F minor Etude and the other 'St. Francis Legend.'"

"And now a few words about Sophie Menter, who played the E flat Concerto the next evening. She belongs to an earlier 'stratum' of Liszt pupils than the fore-

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

going, for she is now sixty-five years old.

* * * She is still a pianist who can warm one's heart; she still has the same glowing tone and much technical brilliancy. True, she takes more moderate tempi than the present generation likes, but I am almost inclined to prefer hers. Her playing did us all good. Nevertheless, the old lady had suffered torturing anxiety over this appearance and had taken refuge in a sanatorium for a week beforehand to gain control of her nerves. She takes her art with quite unmodern seriousness.

* * *

GEORGETTE LEBLANC - MAETERLINCK expects to create the name part of her husband's "Sister Beatrice," as translated into music drama by Albert Wolff, of the Opéra Comique, soon after her return to Paris from her Boston engagement. She is enthusiastic over Wolff's score. When between performances of the Debussized "Pelléas et Mélisande" at the Boston Opera she gives the original work as a reading she will use the incidental music written for it by Gabriel Fauré.

* * *

HAREM harmony! Let us pause and ponder, for here is a paradox that must excite incredulous wonderment. This alliteration is the invention—not of the devil but of J. M. Glover, who seems quite unconscious of the paradoxical element. It is his share of *London Opinion* that they are in for a bad attack of harem harmony in respectable old London.

Homeopathic "Sumurun" (Max Reinhardt's remarkable pantomime in tabloid form) at the Coliseum has developed into allopathic "Sumurun" at the Savoy, and now "Rialon," with more harem-without-skirts at the Coliseum and Rimsky-Korsakoff's "Scheherazade," as danced by the Russian ballet, at Covent Garden, all with Oriental boudoir interims, evidently show, Mr. Glover observes, that "the public really likes what the Censor objects to when it is spoken (but not when it is done) on the stage." He would like to see an English output of this sort of score—"untrammeled by libretti and singers and the other now existing impediments to the production of new works."

Commenting on "the leaning for good music which runs in the ordinary classes and masses generally," the same writer recalls the fact that he once asked a policeman whom he caught twice at his Sunday

New Instrument to Prolong Tone

BERLIN, Nov. 11.—A new tone-connecting instrument, the "Aerophor," has been invented by the court musician, Samuels, of Schwerin, and its comparatively simple apparatus was demonstrated by its inventor in Choralion Hall, this city, recently. It consists of a rubber bulb, a rubber tube and a small tube supplying the air, which is attached to the instrument. With this appliance there need be no limit to the duration of a tone. The demonstration proved a decided success. The "Traurige Weise," from "Tristan," for instance, was played by an oboe, from beginning to end, without ever interrupting the tone.

O. P. J.

Brockton Choral Society Concerts

BROCKTON, MASS., Nov. 20.—Arrangements have been completed for the use of High School Hall for a series of concerts by the Brockton Choral Society, George S. Dunham director. The society will not be disbanded, as was announced several weeks ago, when it was feared that it would not be possible to secure a suitable auditorium in which to give the concerts. The society has about 200 members and is now in its tenth season. Mr. Dunham was recently secured by the First Congregational Church, Newton, Mass., as organist and choir director.

A Pupil of Liszt.

A household much given to music comprised three daughters who played the piano well and showily, relates the Chicago *Evening Post*. At the regular Sunday afternoon gathering a musician of retiring manner was present, and after the daughters had galloped for a while he was asked to play.

He chose one or two compositions de-

signed to show the feeling of the pianist rather than the resources of technique. When he had wheeled around on the stool one of the young women said conventionally: "You play very well. Who was your teacher?"

With a modesty that was almost painful he answered: "My last teacher was Abbé Liszt."

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NATIONAL mourning made it impossible in England last year to organize any memorial to Chopin by way of celebrating the hundredth anniversary of his birth. A movement is now on foot there to remedy this enforced omission by raising a sufficient sum of money to endow a bed in some sanatorium or convalescent home for pulmonary troubles, to be known as "The Chopin Bed" and to be kept solely for professional pianists who may need help of the kind.

J. L. H.

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When he had wheeled around on the stool one of the young women said conventionally:

"You play very well. Who was your teacher?"

With a modesty that was almost painful he answered:

"My last teacher was Abbé Liszt."

American String Quartet on Tour in the South

BOSTON, Nov. 20.—The American String Quartet, Gertrude Marshall, first violin; Evelyn Street, second violin; Edith Jewell, viola; Susan Lord Brandegee, violoncello, is having one of its busiest seasons. Last Wednesday it gave concerts at Smith College and Amherst College. The quartet then went South, playing in Washington, D. C., November 17, and in Sweet Briar, Va., November 18. On November 22 it will play at Red Springs, N. C., and there will be one or two other dates to be filled in the South. Following this the quartet will play a return engagement in Montreal December 4, and one or two engagements in Northern New England. D. L. L.

Stransky at a Distance

[Max Smith in the Press.]

At a distance Josef Stransky is not unlike Siegfried Wagner in aspect. Again, his face, particularly as depicted on his photographs, reminds one slightly of Henry Hadley. The eyes reflect intelligence and perspicacity rather than temperament and fire; the forehead suggests a frank and open nature. In stature Stransky is small and fairly stocky. His arms seem unusually short. On the conductor's platform he carries himself with dignity and reserve.



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ARION SOCIETY IN FATHERLAND SONGS

Agnes Kimball, Alexander Heinemann and John Finnegan Win Applause as Soloists

The Arion Society of New York gave its first concert of the season on Sunday evening, November 19, in the hall of the clubhouse. The soloists were Alexander Heinemann, the noted German baritone; Agnes Kimball, soprano, and John Finnegan, tenor. Julius Lorenz conducted in artistic fashion.

In recognition of the Liszt centennial, the orchestra played "Les Préludes," and the Polonaise in E Major, while Miss Kimball sang the "Loreley," the chorus a "Ständchen," the tenor solo in which was admirably sung by Mr. Finnegan, and a "Studentenlied," Miss Kimball and the chorus and orchestra uniting as a final number in Schubert's wonderful "Die Allmacht," set by Liszt for male chorus and orchestra with soprano solo.

Alexander Heinemann was first heard in three ballads by Loewe; the constantly varying emotions which Loewe portrayed so well, possibly with more fidelity than any composer prior to our modern composers of program music, were brought out by Mr. Heinemann with consummate artistry. The grim picture of the ghastly review, with the echo of the drumbeat in the piano, the almost folksong-like simplicity of the little "Abendlied," and the wonderful contrast in the lurid, overpowering "Edward," in which Mr. Heinemann reached a climax that was absolutely compelling in its effect, are but a few of the many phases of song which he interprets so masterly. He was recalled again and again and finally added another song by Loewe.

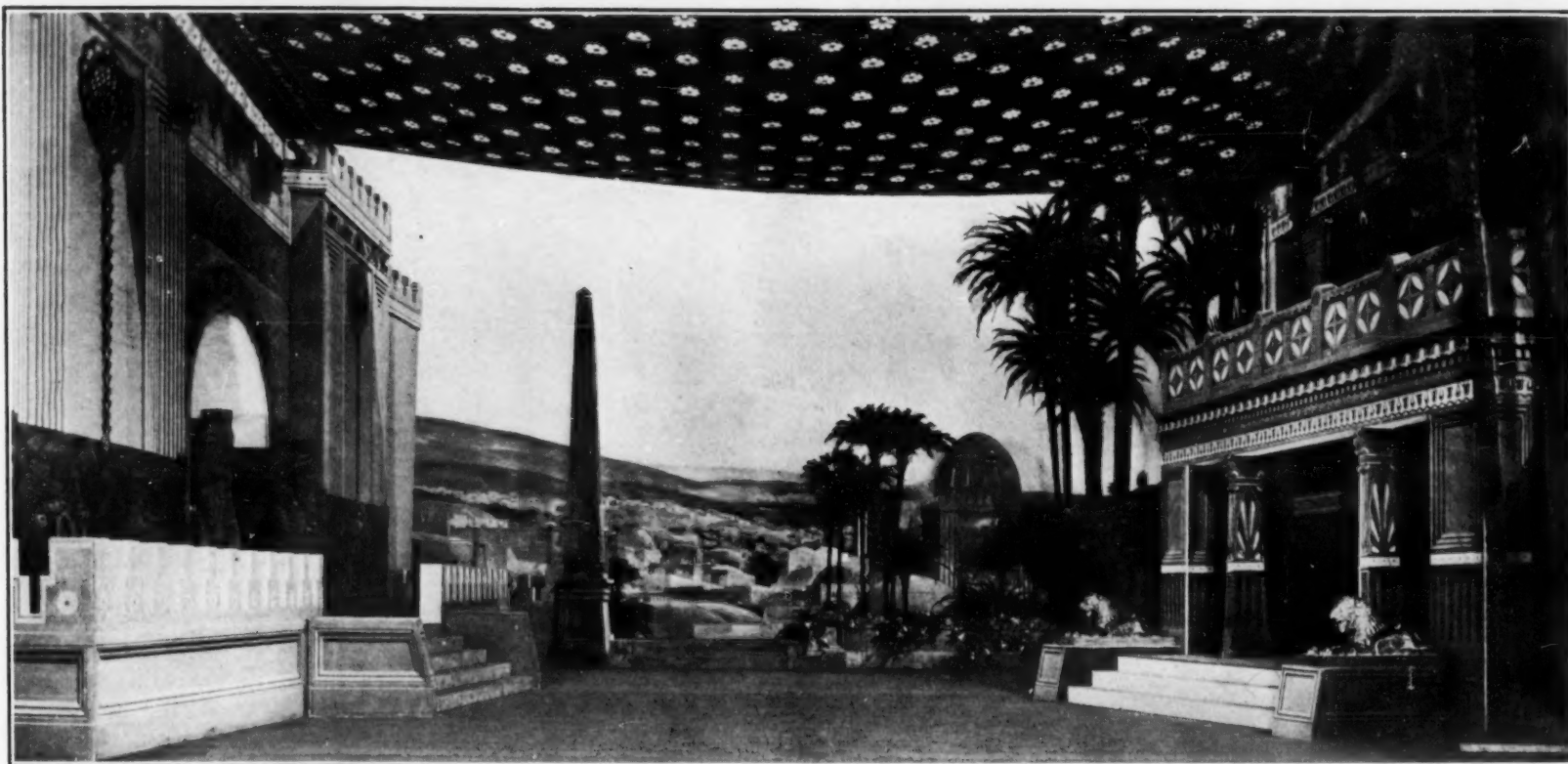
For his next group he chose four songs by Hans Hermann, possibly one of the most individual of modern German composers of song. The opening song of the group, "Robespierre," with its macabre-like atmosphere; "Salomo," superbly dramatic in line; "Der Alte Herr," in quaint olden style, and "Drei Wanderer," thrilling in effect and interpreted as only an artist of the first rank can, showed the remarkable versatility of Mr. Heinemann. Two lovely Schubert songs, "Litany for All Souls' Day," and "Whither," and Schumann's stirring "The Two Grenadiers," again won him applause, and he was compelled to add an extra. Mr. Mandelbrod's work at the piano throughout the entire evening was most satisfactory.

Miss Kimball's singing of Liszt's "Die Loreley," with the orchestra, showed her to be the possessor of a fine soprano voice, which she handles with rare art; she caught the spirit of the music admirably and her tones in the upper register were clear and limpid. In the Schubert-Liszt "Die Allmacht" her singing of the solo part again won her great applause.

Piqued Prima Donna Coming to New York

BERLIN, Nov. 18.—To the disappointment of Frau Arentoher in not being cast for the leading rôle in Strauss's "Der Rosenkavalier" for its first performance in Berlin, New York will owe the appearance there of the German prima donna. Dr. Strauss is said to have promised Frau

"Samson and Delilah" Elaborately Staged for Opening of Third Season at Boston Opera House



Director Russell's Setting for First Act of "Samson and Delilah"

BOSTON, Nov. 20.—Preparations for the opening of the third season of permanent opera in Boston with "Samson and Delilah" Monday evening, November 27, have been going forward rapidly at the Opera

House with Boston audiences, José Mardones, the Spanish basso. It is asserted that Mme. Gay and Zenatello give a singularly forceful interpretation of this wonderful music.

ance of the season Wednesday evening when Carmen Melis, Scotti and others will also appear.

Constantino has been engaged for performances during November, December

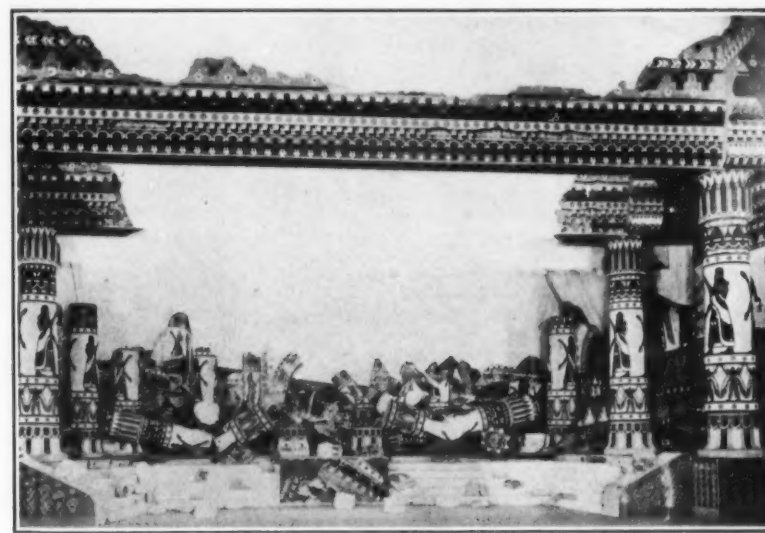


Setting for Act II

House with daily rehearsals of principals, choruses, orchestra and ballet, and with the splendid new stage settings which have been prepared, it is apparent that Boston is to see a most gorgeous production of this remarkable work as well as a stirring one from the musical and dramatic standpoint.

The cast will include Zenatello, the distinguished tenor, and Mme. Maria Gay, mezzo, in the title rôles, and another fa-

Aretoher the part, but the management gave it to another singer for the première and allotted it to still another for the second performance. Piqued at this slight, Frau Arentoher threw up her engagement and signed a contract to go to New York.



Setting for Act III

and January, as he has been engaged for February and March at the Royal Opera, Madrid.

The operas on Friday evening and Saturday afternoon of the opening week will be "Aida" and "Carmen," with Emmy Destinn, Maria Gay and Edward Lankow in "Aida" and Edmond Clément, Maria Gay, José Mardones, Bernice Fisher and Jeska Swartz in "Carmen."

D. L. L.

Relatives Demand Liszt Relics

BUDA-PESTH, Nov. 8.—On the 100th anniversary of the birth of Franz Liszt, the relatives of the composer have demanded of the Hungarian government some of the

relics he left, to the estimated value of \$50,000. The souvenirs, which include a golden bâton set with brilliants, the gift of the composer's friend, Princess Sayn-Wittgenstein, have been in the National Museum for a quarter of a century.



Dianetta Alvina as Aida

DIANETTA ALLEN-ALVINA

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WITH THE LOMBARDI GRAND OPERA COMPANY

Scores Tremendous Success in Opening Performance as THAIS

Dianetta Alvina, the name a New Jersey girl has selected for her operatic career, sang and acted the part of Thais herself in a manner that entitles her to a place in the ranks of the Metropolitan itself. Some of her tones will ring in the ears of those who were present last night for weeks, and her dramatic force will never be forgotten. Whether she was spinning vocal threads of finest silver pianissimo or bathing the entire auditorium in a flood of musical sun, there was never the slightest falling away from the deep resonance of a perfect voice in perfect control.—Tribune, Los Angeles.

The name rôle was sung by Dianetta Alvina, who is an American girl. Miss Alvina has a pure soprano voice of lyric quality with startling dramatic possibilities at times. The difficulty of the rôle lies in the necessity of acting as well as singing, and the soprano filled the rôle with commanding power and emotion.—Examiner, Los Angeles.

Alvina is young, slender and graceful, and, attired in the bangles, trinkets and jewels of the beauty of Thebes, presented an alluring figure. In the mirror song and in the many shorter numbers that fell to the heavy part she dis-

played dramatic sense not only in the use of her voice, but also in her dancing and acting.—Los Angeles Evening Herald.

Considerable curiosity and expectancy centered about Alvina, hence her appearance was awaited with almost breathless interest. Her assumption of Thais was marked by great intelligence, intense acting, and withal, brilliant, and really beautiful singing. Her voice is high, clear, pure, in the main well used, and with a striking dramatic quality. Its freshness and purity, even in her most strenuous scenes last night, elicited general comment and much applause. Lombardi has never shown us a dramatic soprano whose voice possesses such freedom and brilliance in its upper register, nor such dramatic expressiveness. As an actress, Alvina—here, we may call her Janet Allen—so far surpasses any of the other women of the Lombardi company that to make any comparison, would be doing these others a most ungracious injustice.—Times, Los Angeles.

Alvina is an American girl who has a clear, true lyric voice, yet one full of dramatic force, of ample dimensions and under excellent control. Besides, she is an actress.—Express, Los Angeles.



Dianetta Alvina as Carmen

DIMINUTIVE SINGER WITH LARGE VOICE

**Maggie Teyte, Operatic Soprano,
Makes Début in New York
in Song Program**

MAGGIE TEYTE, the diminutive soprano, came from Philadelphia on Thursday afternoon of last week and granted New Yorkers their first chance of acquainting themselves with her personal blandishments and artistic graces in a recital at Carnegie Hall. Miss Teyte is said to be in her true element on the operatic stage; Philadelphia has seen her there and has not yet done singing her praises. Judging, therefore, by her doings in the recital under consideration this city has an operatic treat in store. Not that Miss Teyte, like the vast majority of operatic songsters, is at all out of her element on the recital platform, but the impression she created was so pre-eminent pleasing that one looks forward to something distinctly out of the ordinary when she is heard in a province admittedly even more her own.

Miss Teyte's program was as follows:

"Prière pour qu'un enfant ne meurt pas," Février; "Invitation au voyage," "Extase," Duparc; "J'ai pleuré en rêve," J. Hübner; "Voilà le mal qu'on nomme amour," Méhul (1820); "Pur di cesti," Lotti; "C'est pour toi que je les arrange," Dézède (1783); "Violette," Scarlatti; "Mignon's Lied," Liszt; "Im Kahne," Grieg; "Verborgeneit," Wolff; "Herzliche Aufforderung," Strauss; "Ariettes oubliées No. 1," "Fantoches," "La Chevelure," "Green," Debussy; "So We'll Go No More A-Roving," M. Valerie White; "Birth of Morn," Leoni; "Down in the Forest," Ronald; "Spring," Henschel.

The first surprise Miss Teyte gave her auditors was the volume of tone at her command. It seemed scarcely credible that so large a voice should reside in so small a body, and in moments of climax its dimensions were quite imposing. But the young singer's organ has many more subtle and ingratiating qualities to commend it. It is pure, fresh and limpid in quality, though not of the most colorful, and it is handled, on the whole, with skill. One of the most exacting details of vocalism is at Miss Teyte's command—the ability to emit in all registers lovely pianissimo tones which shall carry to the remotest part of a

large auditorium. Such being the case it is rather unfortunate that she should occasionally take it upon herself to produce sounds that are shrill and strident. This is all the more regrettable since she seems fully able to avoid these flaws. Her phrasing is admirable, her enunciation clean and her devotion to the pitch unswerving. Best of all, the voice is backed by truly magnetic qualities of personality. Throughout the afternoon she had to repeat a number of songs, and encores were demanded at the close. A large audience waxed enthusiastic over her work.

Robert Rubeling played the accompaniments discreetly. H. F. P.
New York daily paper comments:

Her voice is an almost startlingly powerful one to come from a person of her diminutive stature, and she showed in her singing yesterday a talent and temperament of no common order.—Mr. Aldrich in the *Times*.

And it was most gratifying to hear a small voice, unsatisfactory in quality only in the lower register, at all times fill the large spaces because of its purity and the admirable art with which it was put forth.—Mr. Krehbiel in the *Tribune*.

Her voice is flexible, of likeable quality and susceptible of a wide degree of color. She makes the error, however, of occasionally driving it rather hard, and unless she discontinues the practice the shake occasionally apparent will grow.—Mr. Key in the *World*.

Romans Debating Debussy

ROME, Nov. 5.—"Is Debussy an Innovation?" This is the title of a book just published in Rome and translated in Germany. The author is Maestro Setaccioli, who declares that "the attempted reformation in music made by Debussy lacks permanent basis, and is destined to follow fatally in the same track as the dramas of Maeterlinck." We have in Rome the "Debussisti" and the "Anti-Debussisti." The former declare that Maestro Setaccioli is going too far, for Debussy, if a rebel who was at first rejected, has now become an interesting personage whose music everybody wants to know and to hear. W. L.

Albert Spalding Ill

Albert Spalding, the violinist, is recuperating in a private hospital in New York from illness following an operation for a tumorous growth on the leg. The operation was performed on November 17, in his apartments at the Hotel Plaza. All of his concert engagements for two weeks have been canceled.

GADSKI THE SOLOIST WITH PHILHARMONIC

**Gives Fine Readings of Two Arias
—Franck Symphony Eludes
Stransky**

Johanna Gadske was the soloist with the Philharmonic Society of New York, Josef Stransky conductor, at its concert on Thursday night, November 16, at Carnegie Hall. The following program was given:

César Franck, Symphony D Minor. 1. Introduction: Lento; Allegro non troppo. 2. Allegretto. 3. Finale, Allegro non troppo. Weber, Aria, "Ocean Thou Mighty Monster," "Oberon"; Wagner, Prelude and Liebestod, "Tristan und Isolde"; Wagner, Overture, "Tannhäuser."

Conductor Stransky has been in New York long enough to show New Yorkers that he is the possessor of certain authentic qualities as a conductor. It cannot be said, however, that he added anything to his reputation by his performance of the Franck Symphony. In fact he appeared to miss the spirit of it entirely. Mystical, subtle, illusive, this work in its very nature seems to be foreign to the spirit of a conductor whose qualities of enthusiasm and frank objectiveness of expression are his chief recommendation. Mr. Stransky seemed to try to get from the symphony the sort of values which it does not possess, and to overlook those which constitute its essential worth. The result was that the subjective emotions in the earlier portions of the work were not made manifest, nor was the mighty spirit or exaltation at the close of the work.

Mme. Gadske was the center of attraction at this concert and gave magnificent renderings of both of her numbers. She is in the fullest possession of the splendid powers which have, perhaps, become somewhat mellowed in the last few years. Her performance was brilliant and commanding and her clear tones and dramatic interpretation were very greatly enjoyed by the large and enthusiastic audience.

It was not supposed that there was anything new to be done with the "Tannhäuser Overture," and yet Conductor Stransky succeeded in giving his hearers a shock by the tremendous tempo with

which he crashed into the "Venusburg" music upon its second occurrence in the Overture. His performance of the Weber and Wagner numbers was excellent and well balanced. ARTHUR FARWELL.

Olive Mead Quartet and Francis Rogers in Newark

NEWARK, N. J., Nov. 18.—The season's series of artists' concerts at the Elliott street school auditorium was opened Friday evening by the Olive Mead Quartet and Francis Rogers, baritone. The audience packed the hall. An encouraging feature for those who believe in implanting an understanding of the best music in the minds of the young was shown by the attitude of discrimination and interest taken by the school children attending. The quartet was heard in Mendelssohn's E flat Quartet, and Dvorak's F Major Quartet, while Miss Mead played the G string aria by Bach and Miss Littlehales the Boccherini "Rondo" with string accompaniment. Nothing but praise could be offered for the quartet's superb balance, pure intonation and delightful coloring. Mr. Rogers captured the audience by his spirited singing, presenting songs by Secchi, Purcell, Rubinstein, Kernochan and Huhn with a breadth of expression that left nothing to be desired. C. H.

Frank Croxton as "Judas"

Frank Croxton, the basso, whose quartet has just returned to New York after a five weeks' tour, has been engaged to sing the part of Judas in Elgar's "Apostles" with the Arion Society of Providence, Jules Jordan director, and the bass part in the same composer's "Caractacus" with the Chicago Apollo Club, under Harrison Wild. Mr. Croxton sang the part of Judas under the personal direction of Edward Elgar several seasons ago and has coached all of the bass parts in Elgar's works under that composer's direction. In addition to these engagements, Mr. Croxton will sing the "Messiah" with the Worcester Oratorio Society and will appear in concert in Jamestown, New York City, Ottawa, Canada, and with the Mendelssohn Club of New York.

Song Recital by Mme. Dimitrieff

Mme. Dimitrieff, Russian prima donna soprano, will give a recital at the Carnegie Lyceum, New York, on Sunday afternoon, December 17.

ALEXANDER HEINEMANN THE CELEBRATED GERMAN BALLAD SINGER

Scores immense success in his farewell recitals in many European cities. Starts on American Tour end of November, 1911

At Beethoven Hall the Kammersänger, Alexander Heinemann, gave a song and ballad program which showed the great favorite at the full height of his noble and spiritual art. Vocally he was in excellent form and he knew how to get the most out of all the subtleties of his art of interpretation, so much so that the very large audience accorded him tremendous ovations and applause. The accompanist, John Mandelbrod, from Hanover, displayed an intelligent understanding in supporting discreetly Mr. Heinemann's performance.—*Der Reichsanzeiger*.

The concert season was opened last night by Alexander Heinemann, the ballad singer, whose reputation has long been solidly established in Berlin. His art is, in short, a victory over the voice, a voice which by nature is a broad and sonorously vibrating baritone, a voice which seemed to have been created for the resonant pathos of the stage, a voice which submitted willingly to the most intimate feelings of the artist, thanks to the excellent technique of its possessor, and how well Heinemann animates these songs, how deeply he enters into every phase of sentiment so that everyone has the impression of actually feeling and living these songs.—*Pester Lloyd, Budapest*.

The concert season opened last night at the Royal Hall with an evening of song by Alexander Heinemann, in an artistic, dignified and enjoyable manner. Among the interpreters of the German Lied Mr. Heinemann stands in the foremost rank. As for power and range, brilliancy and beauty of the voice there is only one who is superior to this artist, and that is that certain Heinemann who came to us before he had submitted his throat to the terrible exigencies of a tournee through the land of the dollar. But how the wonderful gifts of Heinemann's artistry stood out last night, his highly developed technique, the noble expression of his phrasing, the sincere warmth and the ardent power and spirituality of his interpretation! Heinemann is a past master in the sentimental and humorous lyric songs and equally so in the tragic darkness of the ballad. Heinemann, who was assisted by the Berlin pianist, John Mandelbrod, an accompanist of fine feeling, spiritual understanding and creative ability, received enthusiastic ovations which would not cease, and he was compelled to repeat many numbers and give encores.—*Neues Pester Journal*.

The powerful dark bass-baritone, the excellent training, his well-controlled forte, his glorious mezza voce, his trumpet-like fortissimo, all these combined with his humor, his adaptability, his understanding, which is that of an artist who is more than a musician, makes Alexander Heinemann one of the best singers in our concert field. The best of the best, however, will always be Heinemann, the interpreter of Loewe; Heinemann, the singer of ballads. It is easy to grasp the meaning of the complete success of last night when we measure it by the encores of which he had to give five. The fated



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artist was accompanied by John Mandelbrod, who proved himself to be a great artist in the things which he did, but especially in the things which he omitted.—*Graz Tagepost*.

One of the most notable events of this week's concerts was the evening of song and ballad which was given by Alexander Heinemann in Beethoven Hall. There is hardly anything new to be said about this favorite of our public, who ranks among the foremost of our singers. On this occasion he lent his mature art to an interpretation of some compositions by Beethoven, Schumann and Loewe, whose ballad "Edward" he gave with impressive power and magnitude.—*Berliner National-Zeitung*.

Alexander Heinemann, the most popular of our ballad singers gave a farewell concert last night. He will shortly leave for America in order to revolutionize with his magnificent art that land of the dollars. If he interprets the "Belsazar" on the other side of the big pond with as much authority as he did last night, his bank account after his return will be a great deal larger.—*Berliner Allgemeine-Zeitung*.

The new musical season began last night in a very promising manner with the song and ballad evening of Alexander Heinemann, whose program consisted of compositions by Schumann, Beethoven, Loewe, Leo Braun and Hans Hermann. It was a genuine treat to follow the offerings of this great artist. Heinemann understands the art of singing as very few do. He is a past master in interpretation and an artist who possesses intellect as well as a warm heart. The effect of his peculiar art of rising to a climax, especially in dramatic songs, cannot be improved upon. The excellent work of the accompanist, Mr. John Mandelbrod, should be especially mentioned.—*Berliner Börsen-Zeitung*.

It is not especially necessary to mention that Alexander Heinemann, who will soon leave for American shores, called forth the usual warm enthusiasm at his last song and ballad evening last night. This artist, whom we all hold in highest esteem, developed all the subtleties of his interpretative art in a well selected program, which consisted of Schumann, Beethoven, Loewe's "Nachtliche Heerschau," "Gutmann and Gutweib," "Edward," Hans Hermann's "Robespierre," the dainty "Der Alte Herr," and "Die Drei Wanderer." John Mandelbrod, from Hanover, proved a most intelligent and able musician and accompanist.—*Volks-Zeitung*.

Alexander Heinemann gave an evening of ballad and song at Beethoven Hall before an exceptionally large audience and interpreted an interesting program. Heinemann occupies rightly the very first place among our great song artists. His glorious, well-trained organ is a willing tool with which he conveys to his audience his meaning in a most convincing way. Especial mention must be made of the excellent accompanist, Mr. Mandelbrod.—*Die Post*.

POPULAR PROGRAM BY MINNEAPOLIS ORCHESTRA

Brilliant Performance of Numbers by
Verdi, Goldmark, Grieg, Saint-
Saëns and Liszt

MINNEAPOLIS, NOV. 11.—Another large audience testing the capacity of the Auditorium greeted the Minneapolis Symphony orchestra at its third popular concert Sunday afternoon. The program was very interesting and the orchestra was in fine form. Mr. Oberhoffer has a gift of program-making and he has been specially successful with the programs of the popular concerts, giving always good music by the best composers and thus carrying out his educational ideas, but also giving music that even the untrained could enjoy.

The program included the "Hymn and Triumphal March" from "Aida," Overture, "Sakuntala," by Goldmark, and "Scherzo, Op. 45," by the same composer. A number by Grieg for string orchestra was given and the symphonic poem, "Danse Macabre," by Saint-Saëns, which is always a favorite with Minneapolis audiences.

Richard Czerwonky played the violin solo and the audience gave him several recalls. A brilliant performance of Liszt's "Polonaise in E" closed the program.

The soloist was Lois Ewell, who sang an aria from "Aida" and the "Mirror" song from "Thais," by Massenet, responding to encores. Miss Ewell's voice is light and pleasing in quality and she has a charming personality.

E. B.

Opening of Symphony Season in Dayton, O.

DAYTON, O., NOV. 11.—This city is rapidly growing in its appreciation of good music, judging from the magnificent audience which turned out last week to attend the opening concert of the Second Symphony season arranged by A. F. Thiele. This season includes five concerts, three by the Cincinnati Symphony orchestra and two song recitals. The artists appearing

at the opening concert were Mme. Mary Hissem de Moss, the noted soprano of New York, and Sergei Klibansky, the young German baritone. Both of these artists have a large social following here and sang to a very large and brilliant audience. Mrs. Frederick Funkhouser of this city acted as accompanist. Mme. De Moss was in fine voice and while she has sung here many times she never appeared to such splendid advantage as on this occasion. Mr. Klibansky gave a strikingly artistic performance of all his numbers.

"LEITMOTIF AND MELODRAMA"

G. C. Ashton-Jonson Gives Lecture and Recites from "Enoch Arden"

G. C. Ashton-Jonson gave a lecture-recital on "Leitmotif and Melodrama," with special reference to the music of "Enoch Arden," by Richard Strauss, at the home of Mrs. Charles P. Thompson, No. 236 West Seventy-first street, New York, on Thursday morning, November 16. This was the third of the series of four lectures.

Mr. Jonson analyzed melodrama, and held that the *Leitmotif*, in the Wagnerian sense, is the logical method of applying music as an accompaniment to poetic recitation, particularly in view of the power which the *Leitmotif* has of recurrent suggestiveness, of stimulating mental association of ideas and pictures, and in view of its capacity for flexibility of treatment.

Traditional musical forms, the speaker said, were, of course, to be rejected as naturally foreign to the sequence of ideas of a given poem. On the other hand music which is new at every point, that is, which does not have appropriate recurrent *Leitmotifs*, proves dissipating to the imagination rather than affording a means of concentration. Also, the reader's voice should avoid anything resembling musical intonation.

Mr. Jonson gave with poetic and dramatic fervor many passages from "Enoch Arden" and accompanied himself with fine effect.

E. L. W.

Début of Omaha Pianist

OMAHA, NEB., NOV. 11.—Cecil W. Berryman, one of the younger pianists of whom Omaha is rightly proud, made his début before his fellow citizens last week after an absence of two years spent in study in Paris. Much was expected of him and his audience was not disappointed. He played a program ranging from Beethoven to Debussy and displayed a technique adequate to all demands as well as much taste and poise. He was assisted by Louise Ormsby, soprano, who was in extremely good voice and captivated her audience. Mme. Borglum gave characteristically good support as accompanist.

E. L. W.

RICCARDO MARTIN WINS SAGINAW IN RECITAL

Tenor Enthusiastically Received in
Michigan City by Large and
Brilliant Audience

SAGINAW, MICH., NOV. 10.—On November 7, at the Academy of Music, Charles L. Wagner presented Riccardo Martin in recital before a large and brilliant audience. The local management was in the



Riccardo Martin Arriving in Saginaw—
On the Left, Elsie C. Mershon, One
of the Local Managers of His Recital

hands of Elsie C. Mershon and Mrs. Watts S. Humphrey, two society women whose love of music has more than once prompted them to bring the leading artists to Saginaw.

Mr. Martin was in superb voice, and had no difficulty in arousing the enthusiasm of his discriminating audience, many of whom had heard him often in opera.

The program included modern French, German, English, American and Italian songs, and arias from "Tosca," "The Girl of the Golden West" and "Aida." The "Ch'ella mi creda" so delighted his listeners that the singer responded to insistent recalls with "La donna è mobile," from "Rigoletto."

When, at the end of a long and exacting program, Mr. Martin gave a masterly and beautiful rendition of "Celeste Aida" the admiration and approval of the big audience was unbounded. No attempt was made to disperse until, after three times acknowledging peremptory recalls, Mr. Martin sang "Ridi Pagliaccio," and was again overwhelmed with applause.

It was an ovation to warm the heart of any singer, and the satisfaction given by Mr. Martin's glorious voice and sound musicianship have established him as a permanent favorite in Saginaw.

OPERA FOR LOS ANGELES

Arrangements Completed for French
Company to Appear There

LOS ANGELES, NOV. 15.—Manager L. E. Behymer has completed arrangements with William H. Leahy, of the new Tivoli Theater, in San Francisco, and Manager Will Greenbaum and Mr. Grazi, of the French Royal Grand Opera Company, for a number of operatic and musical attractions.

Owing to the inability of Mme. Calvé to come to America this year it is likely that Mme. Tétrazini will come to Los Angeles for at least two performances.

The arrival of Mr. Grazi, with many members of the French company from Paris, resulted in the closing of negotiations which will give Los Angeles in February a company, including the orchestra, of 200 people, with a large ballet, presenting a repertoire including "Thais," "Manon," "Werther," "Samson et Dalila," "Hérodiade," "Lakmé," "Quo Vadis?" "La Bohème," "Madama Butterfly," "William Tell," "Aida," "Louise," "Mignon," "Carmen" and other modern operas.

W. F. G.

Exclusive Boston

Inasmuch as Boston hears its own orchestra fifty times a year, it ought to be curious to hear other orchestras, in the opinion of H. T. Parker of the *Transcript*. But this is not the case. "A few years ago Mr. Weingartner and the New York Symphony Orchestra played to a few hundred connoisseurs in Symphony Hall. More recently Mr. Mahler and the organized Philharmonic Society of New York fared no better. Only a handful of Bostonians were curious about the Pittsburgh Orchestra, even though Mr. Paur returned with it to a public that in its time had known and applauded him. To cap the climax Mr. Damrosch had actually to abandon a concert that he purposed here last Winter because there was no visible sign at the box office of an audience for it."

Mormon Choir Sings for President

WASHINGTON, D. C., NOV. 16.—The first White House musicale of the season brought the Mormon Tabernacle choir before the President and Mrs. Taft and about fifty of their friends last night. The concert was entirely informal.

The Monnaie in Brussels recently gave its 800th performance of "Faust."



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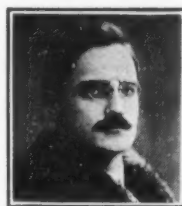
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HOW LISZT SPENT HIS LAST BIRTHDAY

HOW Liszt spent his last birthday is related by Erich Carthe, in the Berlin *Tageblatt*. He was nearly seventy-four years old, and the excitements of the previous few years had left him exhausted, senile, decrepit. Determined to avoid all further excitement on the twenty-second of October, he left Munich five days before that date to spend a few days, with his friend Bösendorfer, at the Tyrolean villa of his former pupil, Sophie Menter. On the twenty-first he left for Innsbruck, where his pupil, Lina Schmalhausen, had engaged rooms for him at the Hôtel de l'Europe. Knowing his habit of early rising, she knocked at his door at five o'clock on the morning of his birthday and handed him a bunch of roses. Taking them, he said: "They are likely to be the last of the year—and the last I shall get on a birthday."

Together they went to the nearby Franciscan Church, where he knelt in prayer, she beside him. By the violent trembling of his body she saw how deeply moved he was. His eyes were veiled with tears; again and again he sobbed. After about an hour of devotion he got up; Lina had to support him. Again he knelt, making the sign of the cross. "It was as if the master had taken a long farewell of life." On the way back to the hotel he said, over

and over again, "It is my last birthday, my little Lina. I feel it—it's the last."

In the afternoon they took a long drive together. In the evening, Stavenhagen, Ansoerge, and Thoman called. While they were all sitting in the dining room suddenly the large square before the hotel was brightly illuminated. Alarmed, Liszt exclaimed: "Is that a fire?" Without answering, Lina got up and opened the balcony door. That was the signal agreed upon for the beginning of the serenade. Two hundred singers, each with a blazing torch in his hand, and surrounded by a dense mass of spectators, filled the square. As the door opened the mighty, swelling strains of Liszt's part song, "Gottes ist der Orient" (from Goethe's "Faust") reached his ears. Agreeably surprised, he got up and went out on the balcony. Silently he folded his hands; big tears rolled down his cheeks. With uncovered head, notwithstanding the cold autumn air, he stood and listened. When the music ceased he stepped forward as if to say a few words; but his voice failed him. He raised his hands, as if to bless. "What a joy they have given me! What a wonderful, beautiful close of my birthday." And from the street came shouts of "Hoch Liszt! Hoch der Grosse Künstler!" compelling him to go out many times.

MRS. ZEISLER IN MINNEAPOLIS

Gives Exacting Program in Manner That Evokes Warm Applause

MINNEAPOLIS, Nov. 9.—Mrs. Fannie Bloomfield Zeisler gave a recital Monday evening in the First Baptist Church under the auspices of the Northwestern Conservatory of Music. A large audience received the pianist with the warm enthusiasm always accorded her here. She gave an exacting program with all the perfection of technic, beauty of spirit and dramatic intensity characteristic of her.

Her program included three Beethoven numbers, the Menuetto in F Flat Major, "Chorus of Dancing Dervishes," transcribed by Saint-Saëns, and "Turkish March" from "The Ruins of Athens," transcribed for piano by Rubinstein. "Papillons," by Schumann, was played beautifully, and her interpretation of Chopin's Sonata, Op. 35, was superb. Seldom has the Funeral March been played in this city with so much emotion and deep feeling. Her wonderful singing tone was displayed in "Hark, Hark, the Lark," by Schubert, and "Liebestraum" Nocturne, No. 3, A Flat Major, by Liszt.

Other numbers were "Gondoliera," No. 1, Tarantelle, No. 3, from "Venezia e Napoli," by Liszt, and Schubert's "Erl King." Her performance of the latter number evoked a storm of applause. E. B.

Charles E. Clemens Opens Organ

Charles E. Clemens, organist of Western Reserve University, Cleveland, O., and the Euclid Avenue Presbyterian Church of the same city gave the inaugural recital on the new Hoeller organ in the aforementioned church on Tuesday evening, October 31. The recital was given under the auspices of the Ohio Chapter of the American Guild of Organists. The program contained the first movement of the Twelfth Sonata of Rheinberger, a movement from Tchaikowsky's "Pathétique," an "Allegretto" by Merkel and compositions by Richard Strauss, Bach, Johnson, Cover and Wagner.

Eva Mylott Touring with Kubelik

Eva Mylott, the Australian contralto, began a four weeks' tour with Kubelik on November 13 and will go to the Pacific Coast with the virtuoso. Miss Mylott has been singing with great success for the last four weeks in the Middle West. In Winnipeg and Chicago the verdict of the press was that she was entitled to a very high place among contraltos. She is under management of R. E. Johnston.

A concert devoted entirely to the recent works of Sir Edward Elgar will be given next year in Paris.

"THAIS" IN BROOKLYN

Only Performance by Dippel Company There This Season

It was with mixed feelings that one of Brooklyn's most festive audiences viewed Mr. Campanini's marshalling of his Chicago-Philadelphia forces in the Brooklyn Academy of Music on Wednesday evening of last week—appreciative indeed, but with a tinge of sadness in that it was to be his only appearance there for the season. His and Concertmaster Kramer's encore in the "Meditation" was the only encore and the applause was both genuine and deserved.

A new *Athanaël*, with a lavish vocal equipment and a winning sincerity of interpretative effort, was Hector Dufranne, who kept pace with the imitatively clever Mary in a manner reflecting credit on both of them. Miss Garden was in extremely fine fettle and at least sang true to both pitch and score, an achievement of none too frequent occurrence.

The ensemble throughout was of the kind to startle New York five years back, and even now it stood out as one of the most striking features of the performance. The cast was nowhere noticeably weak and everything combined to heighten the regret that Herr Dippel and his French company will return no more—this season.

Max Jacobs Quartet Announces Novelties for Season

The Max Jacobs String Quartet, which is now in its third season, will give three New York Concerts this season at the Hotel Astor on December 19, January 23 and February 20. The personnel of the organization consists of Max Jacobs, first violin; Leo Hellman, second violin; Herbert Borodkin, viola, and Mark Skalmier, violoncello.

The works chosen as novelties are a quartet by Maurice Ravel, the second quartet by Borodine, a quintet for piano and strings by Dohnanyi, a quintet for piano and strings by Joseph Henius (manuscript); from the classics there will be Beethoven, op. 18, No. 2; Schumann, op. 41, No. 1; Schubert, D minor (opus posthumous), and the A Major Sonata of Brahms, op. 100, which Mr. Jacobs will play himself. There will be assisting artists at each concert.

Mrs. Oakman's Morning Musicales

Grace Freeman, violinist; Elizabeth Ames, violoncellist, and Harold Osborn Smith, pianist, have arranged for a series of Tuesday morning musicales to be given at the residence of Mrs. John Oakman, No. 10 East Eighty-sixth street, New York, on November 28, December 5 and December 12. The first is to be a modern German program; the second, modern French, and the third, modern Russian.

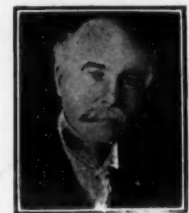
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November 5, 1911.

WHEN a pianist who has attained greatness honors his dead master by setting himself the task of proclaiming the wonders of the latter's works in language of which he alone is capable, he is giving a tribute not easily surpassable. Ferruccio Busoni has undertaken this grateful task in six "Liszt Evenings," announced for October 31, November 7, 14, 21 and 28 and December 12.

When Busoni plays, many well-known artists of the keyboard, not often seen at concerts, are in evidence, besides the great number of students and music lovers, who come to receive the inspiration which only such a master can give. For his first evening in the Beethoven Hall on Tuesday, Busoni selected the following program:

(1) Preludio; (2) A capriccio; (3) Paysage; (4) Mazeppa; (5) Feux follets; (6) Vision; (7) Eroica; (8) Wilde Jagd; (9) Ricordanza; (10) Appassionata; (11) Harmonies du Soir; (12) Chase-neige, and (13) Fantasia in two Movements from Mozart's "Marriage of Figaro," from the original manuscript, completed by Busoni.

One is at a loss where to begin to analyze the magnificent art of this pianistic genius. Speaking in general, his playing was nothing less than a revelation—a revelation of piano playing and—deplorable that it should be necessary—of Liszt, the composer. There always have been and still are those who claim that real tone painting, in the Wagner sense, is not possible on the piano. Such sceptics might have been convinced of the contrary had they heard, for instance, Busoni's rendition of "Feux follets." One had but to close the eyes to see in imagination the dancing will-o'-the-wisps appearing and disappearing, now clearly distinct and again delicately outlined in mysterious distance. The atmosphere which the pianist produced with "Harmonies du soir" is difficult to depict in words. Sufficient to say that a sombreness of tonal effect was here produced that made it difficult to believe that one was hearing a piano. The greatest trait of Busoni is his extraordinary gift of characterization, each composition being as thoroughly cut and finished as a massively or delicately chiseled block of marble.

On an evening like the above one is unwilling to disturb the mood by new impressions and it was therefore not with any great readiness that we attended the concert of the violinist, Jacques Thibaud, in the Blüthner Saal on the same night. But we were highly repaid for our pains. Arriving late, we were able to hear the French artist play only the Saint-Saëns Concerto in B Minor, which he performed with all the elegance and dash of which he is master. It would seem to me that Thibaud, although still in full possession of his fiery southern temperament, has become more settled and clarified in his art. The maestro movement, for instance, was played with a broadness and grandeur of style that one had not looked for in Thibaud.

Marcella Sembrich gave her regularly recurring concert in the Philharmonie on

Thursday evening, assisted by the Philharmonic Orchestra and Otto Bake at the piano. An ovation at a Sembrich concert has come to be considered almost pro-



Cartoonist Burkhard's Conception of Elena Gerhardt, the English "Lieder" Singer, Who Has Just Given Another Recital in Berlin

verbial and the singer amply repaid those who heard and applauded.

Free Chamber Music Concerts

The first evening of that praiseworthy undertaking to be known as the "Loewensohn Concerts" has taken place and proves that the organizers may be depended upon to fulfill all that they have promised. The artists, Marix Loewensohn, Mme. Flora Joutard-Loewensohn, Louis van Laar, Maurice Koessler and G. Kutschka intend giving a series of twenty-four concerts free to all music lovers which are to have for their object the promulgation of entirely unknown compositions of chamber music. Certainly an ideal task, especially when we consider that no monetary profits are aimed at! The first novelty presented was a piano quintet by Max Trapp, played from the manuscript. This work, without being pronouncedly individual, evinces a strong, self-confident talent. Further numbers were eight songs by Siegfried Karl Elert, which bore less evidence of a musical genius than of a conscientious student. Still other numbers were the Piano Quintet, op. 63, of Gernsheim, which has been heard before, and a piano quintet by Joseph Jongen, which was conspicuous for its abundant wealth of melody, its gracefulness and highly artistic style.

Leila S. Hoelterhoff, the young American concert soprano, has organized a series of

Wagnerian lecture-recitals to be given under the auspices of the Ladies' Union of Berlin in the American Church. Miss Hoelterhoff has divided her course into seven matinees, which will cover the Tetralogy and "Tannhäuser," "Tristan und Isolde" and "Die Meistersinger."

As was to be expected, the first annual concert of the Sing Academy was devoted primarily to Liszt. The choral symphony, "Missa Solemnis," was produced with excellent effect, the chorus being under Professor George Schumann. Less satisfactory were the solos. George Walter, a most admirable oratorio tenor, seemed indisposed. A novelty, which was also given its hearing at this concert, was "Der Totentanz," by our old friend, Wilhelm Berger. The composition, with all due regard for Berger's cleverness, contains few original ideas, but is rather a very able musical embellishment of Goethe's work.

Eleanor Spencer's Progress as Pianist

Since she came to Berlin, two years ago, a modest young American, without special influence to aid her, Eleanor Spencer, of Chicago, has been climbing with unflinching energy and perseverance up the ladder of pianistic fame. The most pronounced recognition came to her first in Holland, which, by the way, is growing more and more in musical importance. Thus, the famous Dutch conductor, Mengelberg, of Amsterdam, has elected Miss Spencer soloist for the Cecilia Concert (a Liszt-Festival) in Amsterdam, at which the pianist will play the E Flat Concerto and a number of solo numbers. Miss Spencer's recent tour through Holland also resulted in her being chosen as soloist for the Beethoven Festival in the Hague, when she will play the First Beethoven Concerto with the Utrecht Orchestra under Hutschenreuter.

The young artist's popularity in Holland, as in England, is by no means confined to the general public, but also extends to some of the most dreaded critics of the press. Opinions seem to be unanimous that the American girl possesses all the elements for attaining a leading position among the world's pianists. She is spoken of as a "pianist through and through" who has an almost holy love for her instrument with a profound knowledge of its secrets. Whether she plays Bach, Arensky, Scarlatti, Beethoven or Debussy, she believes in every one of them and gives one the conviction of their respective greatness. Miss Spencer has many engagements to fill before Christmas, including dates in London, Hamburg, Frankfurt, Aachen and Berlin.

On October 28 the annual examination of candidates for music teachers took place in the Klindworth-Scharwenka Conservatory. Five candidates came up for the examination, which they passed successfully, receiving the diploma as academically trained piano teachers.

The newly staged performance of Schiller's "Turandot" in the Deutsches Theater, with the elaborate incidental music by Ferruccio Busoni, was brought out a few days ago by Director Reinhard, who is perhaps the most spoken of theatrical manager of to-day in Germany. Herr Reinhard offered the customary number of surprises, to which the music adapted itself easily. But it was amusing to read the diametrically opposite opinions of the gentlemen of the press. There were those who spoke of the music as the principal factor in the performance, whereas others were induced to deny its right of existence. Be that as it may, the stronger opinion is that a profound effect was produced such as it is rarely the lot of incidental music to attain.

The distribution of the instruments was unique; the orchestra was, for the greater part, covered, but its branches extended into the theater proper as high as the boxes on the right and left side. On the left the double-basses and the harp, and on the right the kettle-drums and the tympani. The music was conducted, as at its first hearing in Berlin, by Oscar Fried.

Elena Gerhardt's Recital

The concert of Elena Gerhardt, assisted by Arthur Nikisch at the piano, again proved one of the strongest drawing cards of the season. The evening's program was devoted to Brahms, Erich Wolff, Richard Strauss and Hugo Wolf. It is most satisfactory to record that Elena Gerhardt's art is becoming more and more profound and that she compels the admiration of every art enthusiast by refraining from any effects which might be called "cheap."

Our old friend Ignaz Friedman again demonstrated his superb pianistic technic in the Blüthner Saal last Monday. His program was devoted exclusively to Liszt. I have often thought that if Friedman was not possessed of this astonishing technic, which is only too apt to lead a pianist into exaggerations, he might attain more decided successes and, incidentally, do greater justice to himself as an artist. Few others have his gift of fascinating the public.

Exorbitantly raised prices (20, 15 and 10 marks) proved no hindrance to filling the large hall of the Philharmonie on Saturday evening, October 28, when Emmy Destinn gave her first of two concerts before a house filled to the last seat and standing space. The fanatic enthusiasm bore evidence of the prima donna's widespread popularity, but it was surpassed at Miss Destinn's second concert in which she was assisted by Dinah Gilly, besides the Philharmonic Orchestra, again under Dr. Kunwald. With her last solo number Reznicek's aria from "Till Eulenspiegel," Miss Destinn awakened such a pandemonium that one was led to believe the audience was growing mad. Immediately after the concert she left Berlin for Bremen to sail for America that same night.

For the second symphony concert of the season, in the Royal Opera House, Richard Strauss had arranged a program to gladden the hearts of all musical epicures: Liszt's "Dante" Symphony, the "Tristan" Vorspiel and the Pastoral Symphony. Even Strauss's opponents admit that there are few conductors who can produce such tone colors with an orchestra and, in especial, depict this work of Liszt so vividly. With Strauss we can rest assured that every instrument will fulfill its mission and that every line will be clearly defined.

O. P. JACOB.

Both "The Girl of the Golden West" and "Königskinder" will be given in Budapest, in Hungarian, this season.



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1 TWENTY-FOUR NEW CLUBS FEDERATED

Musical Organizations in National Federation Increased to 418—State Vice Presidents and Other Officials Named—Beethoven Club of Memphis Sends Interesting Report of Its Doings

The National Federation of Musical Clubs announces twenty-four new clubs which have "federated" since April 1 this year, as follows:

The Harmony Club, Denver, Col.; River Forest Women's Club Chorus, River Forest, Ill.; the Fortnightly Club Cairo, Cairo, Ill.; La Junta Music Study Club, La Junta, Col.; Monday Musical, Portland, Ore.; Hutchinson Music Club, Hutchinson, Kan.; the Musicians' Club, Wichita Falls, Tex.; Friday Musical Club, Lakeland, Fla.; Friday Morning Musical Club, Tampa, Fla.; Music Department, Salem Women's Club, Salem, Ill.; Centennial Club, Liberty, N. Y.; Morning Musical Club, Watertown, N. Y.; the Taylorville Music Department, Taylorville, Ill.; Lawton Music Club, Lawton, Okla.; Music Study Club, Canton, O.; the Fortnightly Music Club, St. Johnsbury, Vt.; Music Study Club, Mt. Vernon, Ill.; St. Ambrose, New Haven, Conn.; the Ladies' Musical Club, North Yakima, Wash.; Music Department of the Women's Club, Spokane, Wash.; the Chaminade, Providence, R. I.; Mendelssohn Club, Orlando, Fla.; the Philadelphia Music Club, Philadelphia, and the Amateur Musical Club, Pontiac, Ill.

This brings the number of federated clubs up to 418 and marks a notable growth of interest in music throughout the country.

The following State vice-presidents of the Federation have been appointed:

Mrs. Louis E. Fuller, of Rochester, for New York; Mrs. H. Talbot Peterson, of Pittsburgh, for Pennsylvania; Mrs. George Hail, of Providence, for Rhode Island; Miss Minnie Taliaferro Jossey, of Atlanta, for Georgia; Miss Marie W. Henry, of Jackson, for Mississippi; Mrs. J. M. Of-field, of Muskogee, for Oklahoma; Mrs. Clarence A. Dietz, of Warren, for Ohio; Mrs. Emil W. Ritter, of Chicago, for Illinois; Mrs. Boris L. Ganapol, of Detroit, for Michigan; Mrs. Frederick Crowe, of Lawrence, for Kansas; Mrs. Earle K. Sheldon, of Yakima, for Washington; Mrs. John Speed Tucker, of Colorado Springs, for Colorado; Mrs. Carlis DeWitt Joslyn, of Portland, for Oregon.

Most of the other States have reappointed their State vice-presidents.

The following appointments have been made in the various departments:

Public School Department—Mrs. Frances E. Clark, chairman; Professor Charles H. Farnsworth, New York; Charles F. Edson, Los Angeles; Elsie Shaw, St. Paul; Henrietta Baker, Baltimore.

Printing Committee—Adelaide Carman, Indianapolis, chairman; Mrs. Alexander Rietz, Chicago; Mrs. B. A. Richardson, Indianapolis.

American Music Committee—Mrs. Jason Walker, Memphis, chairman; Mrs. Emer-

son H. Brush, Elmhurst, Ill.; Mrs. David A. Campbell, Kansas City, Mo.; Mrs. E. T. Tobey, Memphis, Tenn.; David Bisham.

Educational Department—Mrs. F. S. Wardwell, Stamford, Conn., chairman; Mrs. Adolf Frey, Syracuse.

Chairman of Extension—Mrs. George J. Frankel, Portland, Ore.

A report from the Beethoven Club of Memphis, Tenn., states that it began its twentieth year with a concert given in the auditorium of the Goodwyn Institute, Saturday, October 28, when a Liszt program was given. This concert marked an epoch in the club's history. For the first time these concerts were thrown open to the public. That this movement is popular was proved by the audience, which was both large and appreciative. Among those on the program were Christine and Edna Keeton, Mrs. E. W. Taylor, George Arnold, Enoch Walton, Mrs. S. T. Cannes and Mrs. Theodore Carroll Reynolds.

The first artists' concert of the season of the Memphis Club was presented on Saturday, November 4, when Mrs. and Mrs. Henry Holden Huss appeared in joint recital. Mrs. Huss sang two groups of songs in a way to win much applause. Mr. Huss's rendering of his own compositions was received with approval. The Department of Musical Culture, with Mrs. Jason Walker as chairman, will take up the analytical study of the operas, beginning with Puccini's "Girl of the Golden West." The philanthropic department plans much good work along the line of carrying music to the less fortunate. Programs will be rendered at the Poor House, the Home for Incurables and various other charitable institutions of Memphis. Under this department tuition will be given talented children not able to afford a musical education. The Junior Department, under the directorship of Mrs. W. P. Chapman, has encouraging prospects. A new department is that of the "Students' Musical" to be organized this year under Mrs. E. T. Tobey, the object being to encourage the younger musicians in the senior club.

The Cecilian Club of Freehold, N. J., has issued a very attractive year book showing a scheme of work for the year. Programs of American Indian music, "Music of Childhood," "A Day in Spain," "Mozart Longfellow," "Music of the Night," "Favorites of Yesterday" and "In Bandana Land" will show the general character of the year's work. Besides these meetings the president, Mrs. John P. Walker, will conduct a student class, taking up Mrs. Wordwell's books, the "Plan of Study" recommended by the Federation. There will be a session devoted to public school music and several miscellaneous programs.

E. W. RULON, Press Secretary.

Spalding Pleases Buffalonians

BUFFALO, Nov. 14.—Albert Spalding's recital given in Convention Hall November 13 under the local management of William G. Kerr, was a pronounced artistic success. Mr. Spalding has grown amazingly as an artist since he was last heard here. He presented an attractive program, which he played with splendid technic and beautiful tone. His conception of the various numbers was based on sound and scholarly lines and evinced in a marked degree the temperament of the idealist. Charlotte Maconda, soprano, was the assisting artist and she sang charmingly. André Benoist was the admirable accompanist that he always is. F. H. H.

Foreign Opera Monopoly and the Metropolitan

[Editorial in New York Sun.]

Two large publishing houses in Italy divide that country between them and would like to divide the rest of the earth with the same impartiality. They are bitter business rivals and bid eagerly for the works of new composers that may prove of value to them in their ambition to dominate the business of publishing operas for the world. One of these firms controls the services of Giacomo Puccini, just now the most popular contemporaneous com-

poser. The other is bringing before the world the operas of Ermanno Wolf-Ferrari, who, introduced to the Western Hemisphere through the enterprise of Andreas Dippel, seems destined to prove eventually a powerful rival to the preponderating Puccini. Whatever the opposition of these two forces in Italian music may be in their own country, they are powerless to rob American music lovers of what they want to hear. Both Puccini and Wolf-Ferrari will be represented in the list of works at the Metropolitan Opera House, in spite of the sharp competition between the two firms that publish their compositions.

So no monopoly that may exist in any foreign city can limit the repertory at the Metropolitan Opera House.

Oscar Seagle's Tour of Country

Oscar Seagle, the American baritone, who has been in Paris the last seven years, has begun his concert tour of this country under the management of R. E. Johnston. Mr. Seagle has already appeared with the Rubinstein Club at the Waldorf-Astoria Hotel, New York, in recital in Boston and at the New York Hippodrome in the operatic concert given under the management of the Messrs. Shubert and R. E. Johnston. At the latter concert he sang the prologue from "Pagliacci."

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Bureau of Musical America,
5, Villa Niel, Paris,
November 8, 1911.

"THE American girl possesses ambition, concentration and perseverance in a much higher degree than does the girl of other nationality," said Wager Swayne, the



Alice Davis, of Omaha, Pupil of Mr. Swayne

American pianist, in his home this week. "She knows just what she comes here for and she makes up her mind to get it in the quickest way possible. She does not vacillate in her endeavor and is not distracted by outside amusements. Were it not for the fear of being misunderstood I would say that she is more serious-minded than the girls from other countries who come here to study piano."

Wager Swayne, whose grandfather was a justice of the Supreme Court, and whose father was General Wager Swayne, commander of the Loyal Legion, has lived in Paris for the last fifteen years, where his reputation as a teacher is such that he has been made a knight of public instruction.

Among his leading pupils are Georgia Richardson, of Detroit, who has been

studying here for the last five years and has made many successful appearances at Marigny and at the Concerts Touche, and Maria Mikova, of Omaha, who has been studying here for two years, and who has appeared often and always with marked success at the Students' Atelier Reunions organized every Sunday evening during the Winter by the Rev. Mr. Shurtleff, who is known in the Latin quarter as the "students' pastor." Alice V. Davis, of Omaha, and Florence French, of Baker City, Ore., who have both been studying here for two years, are also among Mr. Swayne's leading pupils, and have attracted marked attention at the musicales given at his home in the Rue de Prony.

Monday night, at the Salle des Agriculteurs, Marie de Wieniawska, the singer, and wife of the Russian composer, gave a concert at which Eugene Ysaye and Ga-

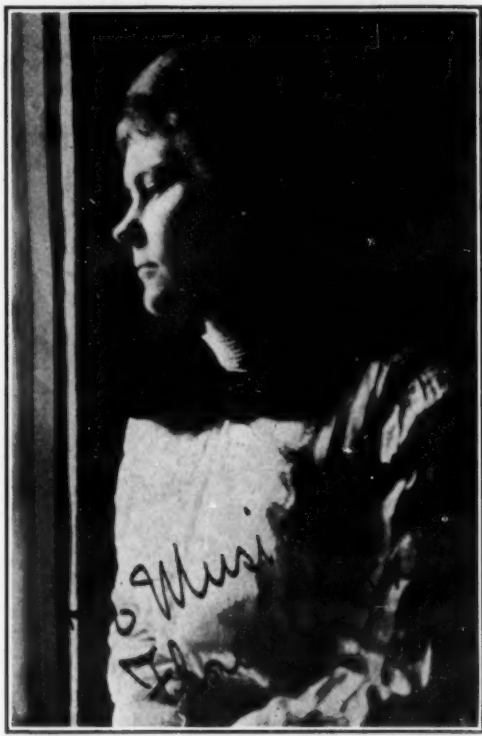


Wager Swayne, American Pianist and Teacher, of Paris

briel Fauré played, to the delight of the distinguished audience present. Mme. de Wieniawska first sang selections from Bach, Haydn and Mozart, accompanied by Ysaye and M. Casella at the piano. But,

notwithstanding the great reputation of the Belgian master, the success of the evening was due to the appearance of Gabriel Fauré, director of the French National Conservatory of Music, who accompanied Mme. de Wieniawska on the piano, playing compositions of his own. Another great attraction in this remarkable program was the rendering of Fauré's Sonata for Violin and Piano by the author and Ysaye.

Thuel Burnham, the American pianist, held his first reception of the season Sunday afternoon, at his studio in the Rue de la Tour, when he rendered a Chopin program masterfully. This was the first of



Florence French, of Baker City, Ore., Who Is Studying Piano in Paris

the series of Winter musicales which Mr. Burnham has been accustomed to give in Paris and to it were especially invited personal friends and noted personalities of the music world of Paris. This highly critical public delighted in his rendering of Chopin's masterpieces. Among the guests were: Dean Mason and Mrs. Frank H. Mason, wife of the American Consul-General; Mrs. Youngers; Mme. Berthelot de la Boileverie; Mme. L. Hayman, the sculptress, author of the marble and bronze busts of Mr. Burnham, which were exhibited in the Paris Salon and at the Royal Academy of London.

The first "Friday of Femina" was devoted last Friday to glorifying the work of Saint-Saëns. Stars from the Opéra and the Opéra-Comique sang selections from the works of the French master. J. L. Croze gave a lecture on the life and the work of Saint-Saëns which was much appreciated. "At the age of four," he said, "Camille Saint-Saëns played a sonata by Mozart; at five he composed galops and waltzes; at ten he gave his first concert." Finally, Saint-Saëns, who had accompanied his interpreters on the piano, played "Souvenirs d'Ismaila."

DANIEL LYNDY BLOUNT.

Lillian Blauvelt will be soloist of the December concert of Henry Wood's Queen's Hall Orchestra, in London.

OMAHA FALLS UNDER EVAN WILLIAMS'S SPELL

Tenor in His Best Voice and Mood in Recital There—Lecture—Recital by Cadman

OMAHA, NEB., Nov. 10.—Seldom indeed is one privileged to listen to a song recital with such unmixed joy as that of Evan Williams presented last night at the first of Blanche Svenson's excellent course. Mr. Williams was in his best voice, and the magnetism of his personality and the variety of his tones and interpretation held the attention continuously enchained. He proved himself not only a consummate artist but a genius in the line of program-building, presenting old favorites and many which had not before been heard here in a scheme which brought into play the many moods of which he is master. Not the least of the pleasures of the evening was the work of the artist-accompanist, Charles Survey, who is a pianist of the first rank.

Another artist recital given during the week, this one under the auspices of the Tuesday Morning Musical Club, was the talk on "American Indian Music" by Charles Wakefield Cadman, assisted by Paul Kennedy Harper. An audience which taxed the capacity of the Y. W. C. A. Auditorium was extremely enthusiastic over the lucid and straightforward talk of Mr. Cadman and over his piano playing, but most of all over his compositions.

Prominent among local musical events was a concert given by Louise Shadduck Zabriskie, assisted by Margaret Damm, soprano, and J. H. Simms, organist, on Tuesday evening. The major part of the program was given by Mrs. Zabriskie, who demonstrated her versatility by playing an interesting sonata by Borowski upon the pipe organ and a pleasing violin number, in which she was accompanied on the organ by J. H. Simms, and by accompanying the singer upon the piano. Although the violin is the instrument with which Mrs. Zabriskie is most closely identified, she plays each instrument with the skill of a trained musician and with much artistic feeling. Margaret Damm has a pleasing voice of full quality and considerable range.

The Musical Department of the Omaha Woman's Club, Edith L. Wagoner leader, presented a gratifying program on Thursday afternoon. An interesting and instructive talk on "The Organ and Organ Music" was made by J. H. Simms. The miscellaneous program which followed was arranged by Mrs. J. E. Pulver and was participated in by Miss Taylor, pianist; Helen Sommer, violinist; Professor H. W. Wendland, cornetist; Winifred Trayn, soprano, and Eloise West and Mrs. Wendland, accompanists.

E. L. W.

Louis Shenk, Baritone, in Ohio

J. Louis Shenk, the baritone, has given several recitals during the last month throughout Ohio, and in Dayton especially the singer has been highly commended by the press. As many of his songs are German, he has had difficulty in getting English versions that are good translations and at the same time singable. He has, therefore, made many translations of his own. R. E. Johnston is booking a tour for Mr. Shenk throughout the East and Middle West.

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ON ENGLISH ENUNCIATION AND PROGRAM-BUILDING

By ARTHUR L. JUDSON

THERE are so many interesting things happening here in New York that one feels, with Lewis Carroll, that the time has come

"To talk of many things,—
Of shoes and ships and sealing-wax
And cabbages and kings."

And the things musical about which one may comment in this city of diversified happenings are almost as widely separate as those mentioned in the "Alice in Wonderland" motto.

I wonder how many persons in the audience, initiated and uninitiated, appreciated one certain point in the recent Galski recital in Carnegie Hall. There were many encores, many recalls, but the one shining light, the thing which impressed me as the best thing she did was dismissed with but little more than scant recognition. That was her singing, in English, of MacDowell's "Midsummer Lullaby."

I do not mean to criticize the structure of the song (though one might wish that the composer had ended it after the first four lines, on the repetition), but rather the rendition.

It was, in a way, a remarkable rendition. Here was a great German singer, not an American, mind you, a singer whose daily conversation is not unmarked with a German accent, singing an English song with a pronunciation so pure and an enunciation so distinct as to make every word audible to every one in the audience. This may not sound so remarkable, but where is the American singer who can do the same thing? David Bispham does it, and a few others, but in the last few years the greatest arguments in favor of singing in English have been made by foreigners like Galski, Jomelli, Bonci.

It may be that singers who have been brought up to sing and speak languages which are highly inflected, who, in other words, live and think and dream in languages which place a premium on accuracy are the more apt to sing English well, but that is no reason why we Americans should not be just as accurate. When a singer elects to make a public appearance he assumes a certain responsibility, he promises to his auditors that he will attain to a certain perfection in enunciation. Certainly, one who attends a song recital has a right to understand the singer's words! Yet there is no one fault more pronounced in our givers of song recitals.

The fault may be in the fact that too many American singers give recitals before they are ready, that the lure of the stage, the dominance of temperament, the ability to impress people so that crowds are attracted, force them into public work before they are ready. At least, I strongly suspect that this is the real reason and not that one which is so often advanced—"the unsingableness of English."

Example of Singable English

Some English is unsingable, but, at any rate, it may be made intelligible even if certain-to-be-desired musical effects be lost. But as an example of singable English let me cite this MacDowell song:

"Silver clouds are lightly sailing
Through the drowsy, trembling air,
And the golden summer sunshine
Casts a glory everywhere."

"Softly sob and sigh the willows
As they dream in shadows sweet,
And the swaying reeds and rushes
Kiss the mirror at their feet."

Certainly these words sing themselves. Read them aloud, listen to the legato, the flowing character, and then wonder how one could sing them and not make them

understandable! It is hinted that MacDowell, in borrowing these words from Goethe, made them especially for singing; and if this is true many of our composers might alter poems, or get translations, which might offer similar characteristics. A composer ought not to forget that the task is but half done when the song is written; it still has to be sung. And if the singer has impossible words what chance has he to make anything of the song?

By the way, Galski sang this song *con amore*. Her rendition was delicious. No other word quite describes the quiet, flowing, pianissimo quality of tone with which the song seemed to float out from the stage into the auditorium.

But now to our "cabbages and kings!" Efrem Zimbalist gave a violin recital the other day which was suggestive. Let me here pay a tribute to this young man's art. As a violinist and a musician I, personally, think he is the best violinist who has visited America in many years. He has sufficient temperament, intellectual power, adequate technic, musicianship, tone. He may not excel other artists in any one of these things, but he has the best combination of talents I have observed for many years.

But he should be admonished because of his program. In the first place the American musical public has not advanced so far as to be musically independent. There may be cities in which one can ignore the obvious, in which one can make a program which pays no attention to the conservative, but New York is not one of them.

Familiar Works Best

There have been objections by the thousand in the past decade to the average program as constructed by the pianist, the singer, the violinist. These objections all point to one thing—the fact that the artist seldom presents anything new, that he begins and ends his program with well-worn and well-received works. But when an artist does present something new, when he gets out of a rut, the general public fails to rise to the bait. The artist who would play safe in New York must present a program which is obvious. It may contain compositions which have been played for twenty years on the recital programs in this city, but by the same token the audiences know them, and people applaud that with which they are familiar. Somehow the performance of an old, and possibly hackneyed piece is the subtlest flattery of an audience and audiences are like women—they yield to flattery before they do to argument!

The fault with Zimbalist's program was that he began with two suites. It may be that it is not musically to play a concerto with piano accompaniment, it may be that the brilliant concert pieces for violin, which are not played out, are few and far between, but that is no argument for the inclusion of two suites.

A suite is neither fish, flesh nor good red herring. It is not ambitious enough to replace a concerto (certainly two of them cannot do so, for two negatives do not make a positive!), neither is it short nor brilliant enough in construction to replace the concert piece. Furthermore, it is a certainty that but for Mr. Zimbalist these two compositions would never have reached the Carnegie Hall stage. They may be melodic enough and well enough constructed, but whatever ideas they may have are smothered under a froth of modernity. If one belongs to the school of Litoff and his contemporaries one has no reason to dress up his melodic puppets in creations from the Maison Debussy!

largest in scope. The ensemble was as near perfect as ever is heard in concert duet. W. F. G.

Leo Ornstein in Providence

PROVIDENCE, Nov. 15.—Temperament, technic and musical insight were displayed impressively by the seventeen-year-old Russian pianist, Leo Ornstein, at his Providence appearance last week under the auspices of "The Listeners." Several of Ornstein's own compositions were received with pleasure. G. F. H.

Wilhelm Middelschulte, the Chicago organist, has been invited to give a series of organ recitals in various cities of Germany next year.



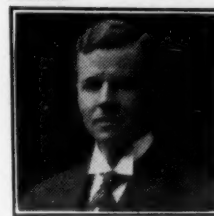
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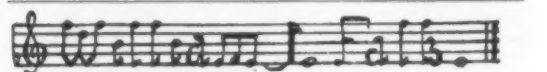
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INDIAN MUSIC OF THE GENUINE SORT

Composed by Henry Gilbert and
Performed at Lecture on a
"Vanishing Race"

A new voice and a strong one in the world of Indian music was heard at Carnegie Hall on Wednesday evening, November 15, when Henry Gilbert, with an orchestra, gave his new Indian musical developments as an accompanying feature to the lecture by Edward S. Curtis on the "Story of a Vanishing Race." Mr. Curtis is widely known as the author of the "North American Indian," a colossal work in many volumes, presenting in Mr. Curtis's remarkable photographs, as well as in literary form, an exhaustive view of the North American tribes. The lecture was under the auspices of the League for Political Education.

The lecture was devoted largely to the Indian ceremonies, as the lecturer wished to emphasize the deeper side of Indian life. The purely picturesque aspects were given but a small space in the program. Many of Mr. Curtis's photographs, including the now widely known "Vanishing Race," were thrown upon the screen. These were accompanied by orchestral suites following the sequence of the pictures. Mr. Gilbert during the past year, has made many transcriptions from the Indian phonographic records made by Mr. Curtis, and largely upon Indian melodies drawn from this source were the compositions constructed.

Mr. Gilbert's music throughout was of the most deeply impressive nature. These compositions are far from being mere adaptations of Indian melodies. They are, in short, original compositions of a serious sort filled with the particularly rich quality of Mr. Gilbert's imagination, and heightened in expressiveness by his very unusual sense of orchestral color. This work is veritable symphonic writing, and these compositions should be made available for concert performance where it is certain that they will hold their place with the richest and most colorful modern compositions.

There was an orchestral prelude, "The Spirit of Indian Life," magnificently broad in style. Extremely impressive also was a suite to accompany the "Dream of

the Ancient Red Man," a dissolving picture series of great beauty. "Evening in Hopi Land" was particularly successful and showed the composer's sympathetic capacity in treating the music of the Pueblo Indians as contrasted with that of the Plains Indians. The music to accompany the "Arrow" ceremony and that for a most extraordinary series of pictures in the Canon de Chelly were among the most impressive works.

Some seventeen compositions were heard as conducted by Mr. Gilbert with a hidden orchestra. There was much applause for both pictures and music and for the lecturer's work throughout the evening, and Mr. Gilbert was called for on many hands at the close and was greeted with evident enthusiasm. There was an audience which packed Carnegie Hall to the doors.

ARTHUR FARWELL.

BOSTON SONG RECITAL

Charles Bennett, of New England Conservatory, Gives Strong Program

BOSTON, Nov. 20.—Charles Bennett, a member of the faculty of the New England Conservatory of Music, gave a recital in Jordan Hall last Wednesday evening, singing the following program:

Recitative and Air from "The Seasons," Haydn; Air from "Joshua," Handel; "Vittoria mio core," Carissimi; "Der Wanderer," Die Forelle, "Frühlingssglaube," "Aufenthalt," Schubert; "Plaisir d'amour," Martini; "Le Pas d'Armes du Roi Jean," Saint-Saëns; "En Chemin," Augustus Holmes; "Le Muletier de Taragone," Paul Henrion; "When the Stars Are in the Quiet Skies," Chadwick; "Two Roses," Norton; "Night," Cox; "A Banjo Song," Sidney Homer; "The Little Galloway Cloak," Löhr.

Mr. Bennett became connected with the Conservatory faculty last season, following a concert tour around the world. He is an accomplished musician, and no small part of his success on the recital platform is gained by his exquisite accompaniments, which he always plays himself.

An audience which completely filled the large hall greeted him warmly. He produces his effects legitimately, not by the use of a particularly high note or low one dragged into every song, but rather by irreproachable enunciation, a voice of natural warmth and resonance, and a style and finish which might well be the pride of any artist.

D. L. L.

Pasquali and Scotti in Toledo

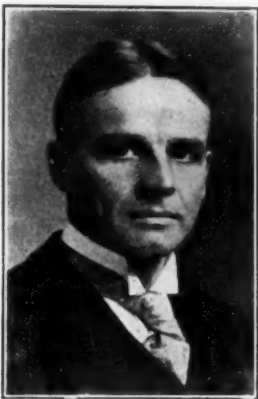
TOLEDO, O., Nov. 4.—The Valentine Theater was packed last evening at the joint recital given by Mme. Pasquali and Signor Scotti under the auspices of the Eurydice Club. These artists were recalled time and again and generously responded to an encore after each number.

F. E. P.

FRANCIS ROGERS IN PROGRAM OF SONGS

Annual Recital of Baritone Brings
Forth His Rare Qualities
in Interpretation

FRANCIS ROGERS' annual recital is justly regarded as one of the landmarks of every succeeding New York musical season. The distinguished American baritone is always certain of attracting a large and representative audience and there



Francis Rogers

was just such a one to welcome him when he appeared in Carnegie Lyceum on Thursday evening of last week. In addition to his rare qualities as a singer Mr. Rogers has the priceless gift of being able to make up a truly interesting program, in which respect he sets a most praiseworthy example to most other recitalists of to-day. His offerings last week were the following:

"Love Me or Not," Seechi; "Vittoria," Carissimi; "Lungi Dal Caro Bene," Sarti; "Chanson de Trouvere," Old French; "The Plague of Love," Dr. Arne; "The Dog-Star," Purcell; "An die Nachtigall," Brahms; "Ach! Die Qualen," Paderewski; "Es hat die Rose," Franz; "Gesti lte Schrsucht," Ries; "Der Sandtrager," Burgert; "Heimkehr," Strauss; "The Way of the World," Grieg; "Après un Rêve," Faure; "The Harvest Field," Rachmaninoff; "Since First We Met," Rubinstein; "The Gates of Dreamland," Old Irish Melody; "Smuggler's Song," Marshall Kernochan; "Drinking Song," Huntington Woodman.

So familiar are the manifold excellences of Mr. Rogers' work that the annual cataloguing of them seems little better than vain repetition. He would be an artistic force to conjure with even though he had not the tithe of his present splendid vocal equipment. He is the very personification, as it were, of distinction, refinement, style, suavity, polish. He has rare intellectual grasp and also true emotional variety. There are few modern singers who are as thoroughly at home in the broad-phrased Italian arias of the eighteenth century as this American artist. But while he is unsurpassable in these works he is none the less at home in music of modern style and profounder emotional content.

There were slight traces of hoarseness in Mr. Rogers' voice last week, but in one whose command of the delicacies of vocalism is so complete such a matter has no effect on the pleasure of the hearer. In every other respect the singer was in his best vocal fettle.

Isidore Luckstone played the accompaniments masterfully.

H. F. P.

Operas May Come and Operas May Go,
But—

[From New York Evening Post.]

No opera holds its own better than Gounod's "Faust." Recently it had its 1,400th performance in Paris. Yet when it was first produced, in 1859, it was not a success. The critics condemned it almost unreservedly, and nobody seemed to believe in the opera's future. The composer ac-

tually experienced difficulty in finding a publisher. One, however, more discriminating than the rest, by name Choudens, bought the opera for 8,000 francs, and in so doing laid the foundations of a great business. When Frederick Gye heard "Faust" in Paris he confidently asserted that it contained only two really good numbers, the "Soldiers' Chorus" being one of them. Nor did Tom Chappell form a much higher opinion of the music, but, as a speculation, undertook to pay £160 for the English performing rights. The 300th performance of the work at Covent Garden occurred two years ago. Lately it was given for the 800th time at the Brussels Monnaie, where, in the last half-century, there have been seventy-eight representatives of *Marguerite*.

NEW OPERETTA BY STRAUS

Composer of "Chocolate Soldier" at
Last Has Another Success

VIENNA, Nov. 12.—After trying several times without success, Oscar Straus, composer of the "Chocolate Soldier," has finally completed an operetta which promises to rival his other successes in popular favor.

The new operetta is called "Die Kleine Freundin" ("The Little Friend"). From the musical point of view it leaves little to be desired, but the libretto is not spoken of so highly. The operetta has the same joyous rhythms that have made Straus's other pieces popular the world over.

Boston Opera Singers Arrive

The influx of grand opera singers from Europe was about completed with the arrival last Thursday on the steamship *St Paul* of several members of the Boston Opera Company and the French Opera Company of New Orleans. The singers gave a concert on board the steamship the day before they reached port. Those who sang were Madeleine d'Olige, Dord de Potter and Pierre Letol, of the Boston Opera Company; Mme. Dord de Potter of the French Opera, and Miss M. L. Martini.

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MILTON WEIL, Treasurer, address, 505 Fifth Ave., New York
LEOPOLD LEVY, Secretary, address, 505 Fifth Ave., New York

Published Every Saturday at 505 Fifth Avenue, New York

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Foreign (including Postage) - - -	3.00
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New York, November 25, 1911

LONG LIVE THE OPERA KING!

The many people who have followed with interest the career of Oscar Hammerstein will be glad to offer their congratulations to the great impresario for the success which attended the opening of his new and much-talked-of London Opera House on November 13.

Nothing less than a perfect success could be expected by any one acquainted with the nature of this extraordinary man. Mr. Hammerstein should have a Boswell to inform the world of the means and qualities of mind whereby he has lifted himself from the position of a small showman in Harlem to the position of one who, single-handed, has offered London an opera house and opera which is the talk of the musical world.

This was a daring venture of Mr. Hammerstein's, but one entirely in keeping with his indomitable nature. The sporting spirit in which he went into it is one which is likely to appeal to Britshers, and it is not likely that his initial success will prove only a flash in the pan. The public is always a ticklish factor with which to reckon, and yet Mr. Hammerstein has world-famous successes behind him to give momentum to his undertaking, and has provided London with a gorgeous opera house and a quality of operatic presentation which is likely to claim and hold the attention of society and the public. His opera house has been criticised as being over-gorgeous in its decorations. This is, perhaps, not so much against it with the general public, which has a fondness for brilliant effects distasteful to individual critics who may prefer something quieter.

Mr. Hammerstein has been wise not to compete with the kind of reputation enjoyed by the Metropolitan Opera House in New York. For in the capacity of the latter to procure the services of a considerable number of the world's greatest singers it probably stands alone. It is better that Mr. Hammerstein should base his hopes of success upon general excellence and ensemble.

There is an atmosphere of mustiness attaching to the reputation of Covent Garden, and despite England's love of the familiar and the ancient it is quite possible that the freshness of the new undertaking will prove sufficiently attractive to win a proportion of society and the public sufficient to insure success. Mr. Hammerstein is assuredly deserving of success in this his latest and greatest undertaking, and has the best wishes of all.

THE QUESTION OF FRENCH OPERA

The new program of the Metropolitan Opera House contains an elaborate announcement of a half dozen performances to be given in New York by the Philadelphia-Chicago Opera Company during February and

March. For the greater part these performances will be devoted to French opera, and among the works to be presented are Massenet's "Cendrillon" and "Thais," Saint-Saëns's "Samson and Delilah" and Bizet's "Carmen."

In point of popularity in New York modern French opera yields to no other kind of opera. The four years' existence of Oscar Hammerstein's Manhattan Opera House furnished indelible proof of this. Hammerstein's greatest service to music in New York lay not in his Italian performances, or in the importation of a Tetrassini, but in his success in bringing home to operagoers the ineffable beauties and the immense significance of contemporary French operatic art. And when the house of Hammerstein touched its end it seemed most logical to expect that the now supreme Metropolitan had profited by the lesson and would henceforth shoulder the burden of providing music-lovers with such operatic fare as had won the Manhattan its chief distinction and glory.

Two years have now elapsed and the Metropolitan has proved recreant to the trust imposed in it. We did, it is true, familiarize ourselves with Dukas's "Ariane et Barbe-Bleue" there last year and were duly thankful for the experience. We did occasionally hear "Faust," but "Faust" can no longer be regarded as representative of modern French art. We did see "Romeo and Juliet" resuscitated, but the old opera had not enough vitality to sustain a resurrection. Otherwise, as far as the Metropolitan seems to be concerned, Oscar Hammerstein might as well never have lived and labored. This year, like last year and the year before that, the prospectus makes announcement of several and sundry works of Debussy, Leroux, Charpentier—two of them still uncompleted—and several others, but the public is beginning to set little store by these continual vague and nebulous promises which have the habit of never materializing.

Why must the Metropolitan, which prides itself upon being the wealthiest, best equipped, most catholic of policy and most independent opera house in the world, be obliged to seek assistance of a rival organization in order to give its patrons their Massenet, their Bizet, their Saint-Saëns? Why is it that "Carmen," once the most popular opera in the repertoire, cannot be given without the Chicagoans at hand to present it? Mme. Matzenauer, the Metropolitan's excellent new contralto, is said to be an admirable *Carmen*; so there is no reason to plead the lack of an impersonator of the title rôle. Does the Metropolitan lack the resources for a presentation of that glorious masterwork, "Samson and Delilah"? Is it impossible to undertake "Louise" without Mary Garden and Dalmorès? Is there any legitimate excuse for a persistent ban on the operas of Massenet? Is it possible that Metropolitan gold cannot lure a good company of French artists across the ocean? How do the European opera centers manage to present these and other French works, and if they can give them, why cannot the sacrosanct Metropolitan?

GERMAN PREJUDICE

There have been several recent evidences of a prejudice in Germany against American music and musicians. This has appeared in a recent interview by Putnam Griswold, and in another by Kurt Schindler, both in a recent issue of MUSICAL AMERICA.

Mr. Griswold spoke of many unpleasant occurrences, deliberate schemes to disconcert him, especially during his earlier years at the Berlin Opera House, and Mr. Schindler spoke of prejudice against American music on the part of certain of the Berlin papers on the occasion of the recent concert of American songs given in that city.

The general trend of international communication, and especially of artistic reciprocity, at the present time, leads one to feel that such demonstrations are not fundamental; that they are not in keeping with the strongest and best in modern thought, but are rather due to the influence of persons still remaining in an unenlightened condition.

It is probably of no particular importance whether or not Germany accepts American music and musicians. But it is in the natural order of things that, since music and artists are cosmopolitan, American music and artists as well as those of any other nation will find opportunities throughout the civilized world. If Germany puts a bar in the way of such development of international artistic relations, so much the worse for Germany. It is, however, nothing to worry about in America.

He Had Taken Four

Unto W. J. Henderson, the musical critic of the New York Sun, be ascribed the kingdom and the power and the glory for this étude of humor.

The hostess of the dinner party had scented a possible delay, relates the New York Telegraph, and sent her daughter in to beguile the fleeting minutes for the guests and make them forget the pangs of hunger. Be-

ing of a musical turn of mind she drifted to the piano and dashed off several selections in as many veins to suit the various members of the company.

At last she turned to an elderly gentleman sitting beside the piano and said:

"How would you like a sonata before dinner?"

"Very much," he answered, adding in a confidential whisper, "though, to tell the truth, I had four on the way over."

PERSONALITIES



Geraldine Farrar and a Southern Friend

Probably no singer before the public may count upon her list of acquaintances—social and musical—more names than can Geraldine Farrar, of the Metropolitan Opera House. One of her closest friends is Mrs. John E. Murphy, of Atlanta, Ga., whom Miss Farrar met in Europe last year. Whenever the singer's tours take her to the South she is certain of much elaborate entertainment at the hands of Mrs. Murphy.

Sylva—Marguerita Sylva, who has deserted grand opera to star in the new Franz Lehar operetta, "Gypsy Love," is the possessor of a strange pet, which she has named "Pagliacci" and which she declares has a great ear for music. "Pagliacci" is a Brazilian monkey, eight inches high. "His principal joy," says the singer, "is to dance in rhythm with the 'Gypsy Love' waltz tune."

Garden—Mary Garden is not an advocate of the cause of "Votes for Women." "I don't believe in it," she said in a recent interview. "I cannot understand what the suffragists are fighting for. I don't think we women are put here for that purpose. The temperament of a woman is so entirely different from that of a man. At bottom we are not half so frank and straightforward as men. Men are so much more trustful. And yet it is wonderful how easily some foolish woman may wind a very wise man around her finger. But it always makes me angry to see a man in that predicament."

Godowsky—The following is an extract from a letter just received by R. E. Johnston, of New York, from the daughter of Leopold Godowsky, who will be under Mr. Johnston's management for an American tour next season: "My father went on concert tour a few days ago, and previous to that was very busy with the Meisterchule, having had the largest number of applicants yet recorded. * * * The scenes witnessed at the examination were really indescribable. Some of the rejected applicants threatened to kill themselves, and others who were accepted were so overjoyed that they conducted themselves like maniacs."

Zimbalist—Efrem Zimbalist says that his favorite composers for the violin are Beethoven and Brahms.

Stransky—Josef Stransky, of the New York Philharmonic, does not like to be considered as a man interested solely in music. "I believe a man is the better musician for having other interests," he declares. "It broadens his horizon and gives him more catholic tastes. I myself am an omnivorous reader of philosophy and books on science, especially those on medicine, for which profession I was trained. Then, again, the drama is a hobby of mine."

De Pachmann—De Pachmann, the pianist, was asked recently if he ever expected to engage in teaching. "I have taught a few pupils, but I think I shall never teach again," was the reply, "unless I can find someone to whom I can pass on the tradition of my playing. I should like to be able to do that, but where can I find him? I would take all the pains in the world if such a one existed. It is not my son. My boy will not be a great pianist, I think, but he will be a great composer."

Destinn—MUSICAL AMERICA's Berlin correspondent asked Emmy Destinn, just before she sailed to join the Metropolitan Opera Company, what had been her first impression of New York. "New York," she replied, "is not a city to take to at once. In fact, my first impression of New York was so overwhelming, the sombre grandeur of it all so compelling, that I felt myself very, very small. I involuntarily exclaimed: 'When do any of these people ever find time to die?'"

BEHIND THE CURTAIN

Monologue of an Unsuccessful Singer at the Gluck Recital—
Rothier's Struggles with the English Language—The
Cigarette Which Nearly Proved Melba's Undoing

SCENE—

At the Alma Gluck recital, still remembered by everybody. Not behind the curtain, but in one of the last rows of the orchestra, right behind the author of "Behind the Curtain." The said author dwells



Enrico Caruso as He Arrived Here and
as Viafora Saw Him

ing in the double pleasure of listening to that incomparable singer and to the charming chatter of his companion, one eye on the stage and one on the afore-mentioned companion. An old German proverb says: Shared sorrow is only half sorrow, but shared bliss is double bliss.

Well, the aforesaid double bliss was slightly marred. Behind me sat a heavily veiled woman who evidently had passed that certain age when women acknowledge that they are just over thirty. She had a most disagreeable voice, and her whisper was as audible as the "Step lively" of a subway guard.

This is the conversation we had to listen to, or rather the monologue, for no one answered, inasmuch as she had no signs of an escort.

Before Mme. Gluck opened her mouth: "Dear me, what a gown; that thing looks different from each side."

"Did you ever see such a hat?"

"I wonder how old she is."

"I am quite sure she is near forty."

"Her dressmaker must have a queer taste."

By this time I was reasonably convinced that the woman owned some rival millinery or dressmaking establishment. Soon the first notes rang through the vast hall.

"Gracious, what a peeping voice."

"You know I have never heard her before."

"Well, she might be a nice little Mozart singer, but that's about all."

"No emotion, no warmth."

"Terribly monotonous."

"I like warmth and temperament in a singer. Now, I was at the last Gadski recital and she could not move me either."

"You know who her teacher is?"

"You don't say; never heard of him."

"Poor girl, she has struggled hard enough for twenty years—let me see; yes,

I heard of her when she sang on the East Side fifteen years ago—

"But she uses a wrong method—

"And she beats the measure with her program—did you ever!"

We had arrived at the middle of the program and it was now quite obvious to me that we had not a tailor, but a singing teacher with the "right" method behind us.

"Entirely too monotonous."

"Why does she not engage some 'cellist to relieve the monotony?"

"You know, speaking of beautiful voices, voices with feeling—you know Ternina?"

"No? What! You don't know Ternina, the greatest Wagnerian singer?"

"Only retired six years ago! Teaches now in Fifth Avenue. That was a singer. When we used to sing together at the Metropolitan, I can tell you—!"

I turned half around and then it dawned upon me—that surely was no tailor nor an envious singing teacher, but purely and simply a Metropolitan Opera House "has been," who is now trying to make a reputation as a concert artist.

I turned halfway back and looked into the beautiful eyes of my companion and heard the glorious voice from the concert platform—and off we went right to the seventh heaven, where there are no "has beens," but only angels and angels' voices.

* * *

THE other day I had quite a serious after-luncheon discussion with Leon Rothier, the famous French basso with the golden speaking and singing voice. The subject was my favorite one, my hobby—the study of modern languages.

"Do you know," he said, "that while I have no difficulty in picking up or understanding German, I cannot get my ear accustomed to the English language? It may seem strange, but so far I have made no progress whatsoever. The great difficulty is in learning the differences in shadings and meanings of words."

"I will illustrate by a little example which happened to one of my friends the other day. We were seated in a jammed trolley car and chatted merrily away in our Parisian slang, when all of a sudden the car stopped and a fat lady who had tried to get up from her seat bumped into my friend's lap. My friend promptly applied to the situation the only English version which he knew of our 'il n'y a pas de quoi,' and said, 'You are welcome, madame.' Whereupon the husband of the irate lady started a riot by boxing my friend's ears, and we would have been thrown out of the car had not someone explained that there are two English versions for our 'il n'y a pas de quoi' and that my friend employed the wrong words in the sheer desire of being polite."

* * *

AT our table we had the pleasant company of Mr. Marx, the clever French designer of opera costumes, who was last year with the Boston Opera House. His Parisian expressions are almost as funny as his anecdotes, which were particularly interesting to me, since they all happened "behind the curtain."

"You newspaper people are very dangerous," he said, with a twinkle in his eye. "You are almost worse than our Parisian janitors—because you repeat everything one says."

"What a fuss you Americans sometimes make about your stars! I remember once we had Melba scheduled for a special performance—I think it was 'Carmen'—I knew nothing about it, but I saw early in the morning a half dozen 'artists' decorating the star's dressing room. Going further through the wings, I saw that from the dressing room to the stage, and all the way behind the background curtain, a heavy carpet was being laid, and many other silly things. I paid no further attention, but went up to my place on the fifth floor to attend to some of my work. It was 10 o'clock in the morning. I lit my usual after-breakfast cigarette, when an excited official rushed up to me, shouting:

"Stop smoking right away, or Melba won't sing here to-night!"

"Just think of it. One little cigarette on the fifth floor ten hours before the performance. I think the cigarette dropped out of my mouth because it opened so wide in sheer perplexity."



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AN amusing scene was enacted recently in the offices of Charlotte Babcock, the manager of the International Choir Agency.

Mrs. Babcock in the center of the stage—pardon, office—seated at her table covered with orders; two well-known concert artists in easy chairs. All three in earnest conversation.

Outside in Mrs. Babcock's reception room other concert and church singers are waiting to be ushered into Mrs. Babcock's sanctum.

A loud knock at the door.

Enter a stylishly dressed young lady.

"I would like to see Mrs. Babcock at once."

"But Mrs. Babcock is busy—won't you be seated for a little while?"

"No, I cannot wait; tell her it is an important matter."

A few hurried whispered words inside and Mrs. Babcock appeared at the door—

"What can I do for you?"

"I am Mrs. Newlywed, Honeymoon avenue, Bronx, and I need a good French cook at once. You see, I—"

The artists started giggling.

"But," interrupted Mrs. Babcock, "I don't quite understand. Do you want a soprano or a contralto?"

"No, no," protested the other, "just an ordinary plain cook; you see, I—"

"Did you know that this was a choir agency? May I ask who sent you to me?"

"I am so sorry," Mrs. Newlywed apologized. "I saw your advertisement in the Telegram under the Employment Agencies' and your address being in such a refined place as Carnegie Hall, I thought I would find a better and more fashionable cook than if I went to Sixth avenue—so sorry."

And she bowed herself out amid a merry ripple of laughter.

* * *

AN interviewer was engaged on Leon Rice, the New York tenor, some days since. As is usual, the first question put to him was where he was born.

"I was born in America," Mr. Rice replied with dignity, having in mind the fact that he has been broadly advertised as a disciple of American composers.

"What part?" the interviewer continued.

Mr. Rice looked puzzled. After a moment of hesitation he blandly replied:

"Why, all of me, of course."

LUDWIG WIELICH.

Case of Too Much Rehearsing

"Conductors are fussy," said the first flute of one of the country's leading symphony orchestras. "I remember what a row we had in our orchestra over the attendance at rehearsals of the piccolo player. We were going to play Beethoven's ninth symphony. There is a short piccolo part in it, right at the very end, not more than a few notes. Our piccolo man was an enormous, stupid old German who was very lazy about coming to rehearsals. He never came because he knew his parts and could play them right without sitting through all those tedious trials."

"Well, the conductor insisted that he appear at every rehearsal, sit through thirty-five minutes of Beethoven and then play his half dozen notes. The man came every day. It got to be a joke, that great elephant of a German sitting there with his tiny instrument. Finally the concert came. Will you believe me? That piccolo player went to sleep and forgot to wake up. The piccolo part went unplayed." —New York Sun.

Anna Miller Wood in Cleveland Song Recital

CLEVELAND, Nov. 13. — The Fortnightly Club opened its nineteenth season with a recital by Anna Miller Wood, of Boston, last Tuesday afternoon. This was Miss Wood's second appearance before the club, and seldom do the members have the privilege of hearing such a varied list of songs given by an artist with so pure and limpid a voice and such charming delivery. Miss Wood's Italian, French and German are models of clear and correct enunciation; her interpretations are marked by fine intelligence, and her personal distinction lends an air of authority to all her work.

A. B.

Emma Koch, the Berlin pianist, is the only woman pupil of Liszt still giving concerts.

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November 1, 1911.

THE centenary of the birth of Franz Liszt, which is being celebrated by Liszt festivals all over Europe, has given the *Allgemeine Musikzeitung* of Berlin the idea of collecting the opinions of some of the best-known musicians on the influence of Liszt, the composer, on modern music. Probably no other master musician, who has been equally epoch-making, has been appreciated so little and so frequently misunderstood. The opinions of these many renowned artists are therefore both of historic and exemplary value. Some excerpts from the answers to the question, "Wherein do you consider Franz Liszt's work as decisively significant in the development of German music?" are here-with given:

PROFESSOR FRIEDRICH GERNSHEIM:
"In his universality."

FRIEDRICH DELIUS:

"Liszt created new symphonic forms; he widened the then existing musical horizon. Everything that is valuable in symphonic music has been influenced by Liszt. Unfortunately, this influence has not been most advantageous throughout, for it leads to decorations, external effects not always equalled by the inner musical substance, whereby modern German music has lost much of its intimate character. Liszt stands unequalled in his versatility, his keen understanding of the future of music."

CAMILLE SAINT-SAËNS:

"Aside from the really comforting liberation from the fixed form of the overture and the symphony, Liszt made the beginning which, with the aid of new accessories, which the progress of technique has placed at the disposal of the composer, has enriched the orchestra with instruments which had been in use in the opera, but which no one had dared to introduce in the symphony. Liszt completely reformed the manner of writing for the piano."

J. VIANNA DA MOTTA, pianist and teacher:

"All really new forms of instrumental music, whether they are the result of a poetical program or a purely musical idea, have originated from Liszt."

Professor JOHANNES MESSCHAERT, the eminent basso:

"The mighty impression which I, as a young man, received from my personal acquaintance with Liszt is too lasting for my opinion on his significance as a composer to be entirely uninfluenced. However, I believe that his significance in the development of German music has been overestimated."

Professor HENRI MARTEAU, the violinist:
"According to my opinion, a musician who denies the significance of the composer, Liszt, must be decidedly narrow in his views. Just consider the period in which Liszt created his symphonic poems, the constructive genius which he displayed here, his originality in form and his melodic inventiveness. The same holds good for his exquisite songs, which seem to be entirely

neglected by our singers. And then the B Minor Sonata for piano! To be able to interpret this gigantic work I have for a long time had the desire to learn to play that horrible instrument, the piano!"

RICHARD STRAUSS:

"In the nineteenth century Franz Liszt was the first creative genius, who, before Richard Wagner, understood Beethoven."

ARTHUR SCHNABEL, the pianist:

"I cannot answer your question, for I do not quite understand your expression 'decisively significant.' I am only in a position to say that I have learned to love Liszt's original compositions more and more. For transcriptions and elaborations, he has ever so intellectual and full of genius, I have had a liking only in the rarest instances."

Professor GEORGE SCHUMANN, the director of the Berlin Sing Academy:

"It still seems to me that the musical peculiarity of his works is greater than their absolute musical significance. As a pronounced combatant of all that is commonplace, although not himself being one of the great ones as composer, he became a co-operator in founding a modern German school which without him was not to be thought of."

ENGELBERT HUMPERDINCK:

"As great as he appears to us in that which he accomplished, he seems still greater to me in that in which he was not successful. I refer to his endeavors to produce a reform in Catholic church music, which was his ideal during all his life. That which Liszt actually accomplished in the sphere of religious music merely lets us divine what we might have had from him under more favorable conditions. It is left to us to be modest and grateful for the impulse he gave that music."

Professor SIEGFRIED OCHS:

"If I transfer your question to my special sphere of action there is not the least doubt in my mind that Liszt must also be considered one of the strongest and most distinguished factors in the realm of choral composition. Yet one must not overlook a shortcoming, characteristic of all Liszt choral compositions, namely, a lack of positive, naturally developed polyphony. On the other hand, melodic inventiveness and intensity of expression are so pronounced, so convincing with Liszt, that his larger choral works deserve a place of honor in our literature. The two most important, the 'Christ' and the 'Missa Choralis,' should be produced much more frequently. No one will be able to resist the fascination emanating from these works. We certainly cannot afford to miss Liszt any more in the sphere of vocal compositions than in his instrumental creations."

FREDERIC LAMOND, the pianist:

"He was the rhapsodist of music."

FELIX WEINGARTNER:

"(1). He was the most unselfish, unenvied man and most successful promoter of contemporaries and talented young disciples.

(2) In his works the boundary line is clearly defined beyond which music should not go. These works, therefore, represent, both negatively and positively, a musical landmark."

EUGEN D'ALBERT:

"To Liszt belongs the honor of having introduced program music into the German concert hall. Liszt has unquestionably given a mighty stimulus to the further development of instrumental music, which at the present day is clearly showing its effects."

JOSEF STRANSKY:

"His own activity was an *Eldorado* of important stimulation of his contemporaries as well as his successors, which was put to good account by all. For the period following the Romantics, Liszt was the beating heart, the pulse of which we feel more ardently today than ever before."

FERRUCCIO BUSONI:

"Liszt's significance for German music seems to me to rest in the following four main points: (1) In the revelation of the works of Bach, Beethoven, Schubert, Weber and Schumann through his pianistic art and enthusiasm.

(2) In the (questionable) creation of the symphonic poem, which at the present day threatens to displace the German Symphony (not that I regret this displacement . . .).

(3) In the encouragement of and influence on Richard Wagner.

(4) In the training of superior German scholars like Bülow and Klindworth."

RUDOLPH GANZ:

"I consider the decisive significance of Liszt for German music to be his taking the barricades of the Philistines by storm as a creative and productive artist with his incomparable genius and ability, thus opening the way for a newer and freer art; in that he, as reproducing artist, through his profound conception of the classics as also through his almost unbelievably unselfish propaganda for the new-unknown, brought public concerts to a level upon which we may, even now, be quite content to remain for a while; in that he, as a man and a friend of mankind, has ennobled the reputation of the artist and may, especially in our mercenary art period, be considered as an illustrious example."

XAVER SCHARWENKA:

"In Franz Liszt we primarily admire the universality of his intellect. We also admire the classical interpreter and herald of German music. His interpretations of Bach, Beethoven, Schubert and Weber remain unequalled. His energetic, unselfish espousing of the cause of Richard Wagner ensures him for all times the deepest gratitude of posterity."

WILHELM KLATTE, the Berlin critic:

"By means of important symbolic creations, besides intellectual and aesthetic discussions, Liszt cut the ground from under the feet of those who held the erroneous idea of the 'specific musical form' of German classical observance and opened possibilities for new things in musical composition."

O. P. J.

Mme. Dimitrieff Wins Favor with Boston Apollo Club

Mme. Nina Dimitrieff, the Russian soprano, appeared on November 7 as soloist with the Apollo Club of Boston, Emil Mollenhauer, director, and in recital before the Wednesday Afternoon Musical Club in Bridgeport on November 8.

In Boston Mme. Dimitrieff sang an aria from Tchaikowsky's "Pique Dame," an obbligato to a part song by Hiller, with the club, and a group consisting of Hadley's "The Rose Leaves are Falling," Chaminade's "Berceuse" and La Forge's "To a Messenger." As the only soloist Mme. Dimitrieff achieved a fine success, winning the commendation not only of the audience but also of the club and Mr. Mollenhauer, the latter declaring that she was one of the most satisfactory soloists ever engaged by the organization.

Emma Walton Hodkinson's "At Homes"

Emma Walton Hodkinson has established a series of "At Homes" or "Studio Informals" Saturday afternoons from four

to seven at her suburban home at Palisade and Knox avenues, Grantwood-on-Hudson, N. J. The admission is by invitation. Last Saturday Miss Hodkinson was assisted by Evelyn Gurley Kane, the dramatist, who gave, in splendid style, Kipling's "Road to Mandalay." Others assisting on this program were Baroness von Groys, the pianist; Floyd B. Wilson, the author and lecturer; Lillie V. Strickland, the young composer, and Dr. A. L. Hood, tenor.

Musical Treats for Nashville

NASHVILLE, TENN., Nov. 20.—Nashville has been especially fortunate within the last few weeks in its musical treats. Following the Marine Band, which opened the season, was the first event of Mrs. John Cathey's all-star musical course. This was particularly interesting to the audience, as she presented two former Nashvillians, Alice Nielsen and Riccardo Martin. This city has also heard Oscar Seagle and David Bispham. Mr. Bispham gave his entire program in English and was received with enthusiasm. Henry N. Gilbert was his accompanist.

Mark Hambourg, who has begun another tour of Canada and the Western States, will return to England in time to give a recital in London early in February.

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STUDY TO REPLACE YOUR BAD HABITS WITH GOOD ONES

That Is Wilfried Klamroth's Admonition to His Vocal Students
—A Demonstration of His Ideas
Aptly Made by Marion May

THERE are ways and ways of teaching voice. One is the didactic way: telling the pupil to sing, making him sing by main force, the other, to explain why a certain thing is done and how to do it. The first way either kills or cures, but the second accomplishes its purposes by developing in each pupil, no matter the talent, the best that there is.

This was all suggested to me as I sat in Wilfried Klamroth's studio and listened to a lesson. I have heard many voice lessons given, but never have I heard explanations so clearly given or with such simplicity and directness. To a new pupil who was taking a lesson and who was evidently in difficulty, Mr. Klamroth turned and, after analyzing her faults, said:

"The reason why some pupils do not improve more rapidly in the hands of a responsible teacher, is because they do not know how to study intelligently. They are groping in the dark without definitely understanding how to apply rules that they have been given, not knowing that the essential to successful study is nothing more or less than good habit forming. Everything we do well is the result of good habit. Nothing that is worthy of accomplishment can be done except through persistent repetition. Pupils are often overwhelmed by the faults in their voices, not realizing that these faults are but bad habits that can be overcome by gradually substituting good habits.

"For instance: The student finds that out of thirty good habits, which for the sake of argument we will say comprise the perfect voice, he has twelve and lacks eighteen. Confronted by this evidence the case seems hopeless, and practicing seems to no purpose. This should not be true, if it be remembered that it is simply a case of bad habits to be overcome one by one, substituting good habits in their stead. This process of elimination is the student's hope whereby he wins success, and with patience finds himself in the possession of the thirty good points, the perfect tone.



In Wilfried Klamroth's Studio—From Left to Right: Wilfried Klamroth, Marion May and Mrs. Klamroth

"For illustration of what we have just said: the pupil has a stiff jaw. Why? Because in singing he has stiffened his jaw more often than he has loosened it. In other words, he has made no effort to obviate a bad vocal habit. What is to be done? He must positively sing with it loose more often than he sings with it stiff, and the habit of loosening it is formed. In this way each fault should be taken and by this simple reversal of things the study becomes interesting because it is certain, being based on the invariable rule that the same thing being persistently done in the same way forms a definite habit."

The pupil dismissed, Mr. Klamroth further amplified his arguments and, to illustrate them, called on one of his advanced pupils, Marion May.

I had expected to hear a pupil sing, but, to my amazement, I heard an artist. Without excuse or protest she stood by the

piano and began one of the big arias for contralto. I heard a big, sonorous voice, free and flexible, sympathetic, and there was an authority of style and a command of vocal resources which spoke of the certainty which comes only through confidence in one's technical equipment. Songs followed the aria, some in French, some in German, some in English, but in all one found the same excellence in voice production, the same authority, the same enunciation, and a variety of style to suit the composition sung.

Song after song was sung until the next pupil came and then Mr. Klamroth dismissed me with a final word. "I choose my pupils. If one comes expecting to make a career and has not the qualifications, I say so frankly. At first, I made enemies in this way, but now people come to me because they know that I tell the truth. It is hard sometimes but I believe that it is the best way in the long run." A. L. J.

first number had some amusing anecdotes told by Leo Slezak, while the second contains a timely article on Liszt by Moritz Rosenthal; graphically describes reminis-

cences of travel in America on her recent concert tour by Tilly Koenen; has entertaining account of Mrs. Cahier and last, not least, a translation of the article on Goldmark by Edwin Hughes in *MUSICAL AMERICA* of September 16, while credit is also given to your paper for the amusing anecdote about Godowsky's masquerading as an old man to his American manager at the latter's visit to him in Ischl last Summer. A. F.

EMPORIA ON THE MAP

George Hamlin Finds Musical Taste Well Developed There

EMPORIA, KAN., Nov. 13.—Emporia, known to the uninitiated as one of those tank towns in the back yard of the East, opened its musical season with a flourish when George Hamlin, tenor, and his accompanist, Charles Lurvey, stepped onto the Normal School platform last Monday night with a program that would make even the effete Easterner sit up and take notice. It ranged from Haydn's "Creation" to "Sally in Our Alley" and, judging from applause, the audience even preferred the "Creation" to "Sally," which goes to show that we are not far from being classed in the "future Bayreuth" towns that are looming up in the Southwest. There were two Strauss encores "by request." The "Flower Rain" of Edwin Schneider was repeated.

We have heard singers before, but rarely do we hear the reposeful, polished and finished artist of the Hamlin stamp.

We need more music out here. Will the Eastern managers please take notice and put us down on their list of "good towns"? J. S. W.

Zimbalist's Tribute to Richmond Composer

RICHMOND, VA., Nov. 10.—Efrem Zimbalist, in a recent interview in the *New York Times*, given shortly after his arrival in America, paid a glowing tribute to John Henry Powell, a noted pianist and a native of Richmond who for many years was a favorite pupil of the great Leschetizsky. It was of Mr. Powell's first violin concerto that the Russian artist spoke in such high praise. He said he considered it the greatest since the Brahms. It is understood that Mr. Powell will come to this city for a recital which will form one of the matinee events of our next May Festival. Mr. Zimbalist will be joint soloist if negotiations can be satisfactorily carried out, and will play the concerto of his friend. In the interview referred to Mr. Powell's name was misspelled "Paul." G. W. J.

Charles Rousselière, the French tenor, is again engaged for the Madrid Royal Opera.

KNEISELS IN BOSTON

Appear in New Hall Well Adapted to Chamber Music

BOSTON, Nov. 11.—The first local concert by the Kneisel Quartet this season took place at Steinert Hall on the evening of the 7th. Beginning its 27th season, the famous organization changed its Boston quarters. The Kneisels have patronized Chickering Hall almost exclusively for a number of years. As Chickering Hall is now metamorphosing into a theater with a stock company the quartet found it expedient to move, and as no concert hall in this city has such sensitive acoustics as the little underground auditorium in the Steinert Building at Park Square, the change was a happy one. Indeed, these very acoustics have proved the undoing of some brawny pianists, for at Steinert's a hard clanging tone hits the ear as a sledge hits an anvil. When, however, the Kneisels, with their wonderful transparent body of string tone, played before a select audience which included most of the prominent musicians of the city, the occasion, with its intimate pleasure, seemed almost like a family gathering in a music-room.

The Flonzaleys this season will play in Jordan Hall, a much larger auditorium than the hall at Steinert's, and which, doubtless,

they will be able to fill, their popularity being at such a height in this city. But it took all these changes of fortune to reveal the fact that the little concert-room which has hitherto been chiefly a stamping ground for young debutantes or virtuosi who depended upon a relatively small and faithful following, is the best place in the city of Boston for the performance of chamber music. The Kneisels, moreover, are players who can profitably undergo the tests of such an occasion. Their program, which they have already played in New York, consisted of the Beethoven Quartet in F Minor, op. 95; two movements of Debussy's Quartet, and Schubert's Quartet in A Minor, op. 29, and all of this good music was played with especial warmth and justness of proportion. O. D.

"Musical America" and American Musicians in Vienna Magazine

VIENNA, Oct. 26.—The second number of a semi-monthly called the *Concert-Schau*, published by Hugo Knepler, owner of the concert bureau, "Gutmann," has just appeared, and, like its predecessor, contains much interesting matter and many attractive illustrations. The object of this unique publication is to keep musical events, chiefly concerts, before the public. The reading matter is about musical artists and in great measure contributed by them. Thus the



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But One Right Method of Teaching Voice, Says de Treville's Instructor

IT IS generally believed that a tenor's period of usefulness as a singer expires with his fortieth year, though there are exceptions which would tend to prove that a proper cultivation of the voice will preserve its freshness, color and vigor to an advanced age. One of the few striking examples of the exception is Ange Albert

laws. Physiology informs us by what laws every organ of the human body is directed. Our vocal mechanism is a part of our physical organs. Thus it is the duty of the conscientious vocal student to be guided, not by deceiving appearances but by the discovery of the true factors or conditions which lead on to the mastery of the control of the voice.



Ange Albert Pattou, Veteran Teacher of Singing, and Yvonne de Treville, Coloratura Soprano, Whose Voice He Trained

Pattou, the teacher of Yvonne de Treville. At seventy-eight years he is not only an authority on voice cultivation and demonstration, but can vocalize in soprano, alto, tenor and baritone ranges.

In his Washington Heights studio, New York, Mr. Pattou recently expounded his teaching methods for *MUSICAL AMERICA*.

"There is and there can be but one right method," he said emphatically, "all the rest is nonsense. There is but one Creator, one God, and the human voice is the work of the Creator. As such it is invested with His wisdom. It is axiomatic that all things created are governed by God's immutable

"An appropriate definition of correct voice use, as a result of honest study of the normal functions of the human voice, might be worded as follows: Correct singing or speaking, vocally considered, is pouring out God's manifestation, our soul, through unobstructing vocal organs.

"Teacher and pupil must be closely en rapport. The teacher must have pre-eminently the quality of spiritual understanding to supplement and support the blind faith of his pupil till he can implant in him some measure of his own insight. On the pupil's part this means a deal of self-criticising until the truth has been found.

"How did I come to work out or discover these theories? You might better call them axioms, for there is but one truth, only there are so many of us who do not want truth.

"I am an old man now, and I have seen many things in my career of over sixty years of singing and forty of teaching.

"In my teaching I have had no more remarkable experience than that with Yvonne de Treville, who, at the age of fifteen, was brought to me by her mother. She had a little bit of a voice—almost nothing. But she played the harp, had musical understanding, and was an extremely bright and intelligent student. In fifteen months she became a singer of extraordinary ability.

"I told her to make notes of every rule and exercise I gave her during the lessons and she did this so faithfully that when one day her mother asked her: 'Child, what are you doing there?' She replied: 'I am putting down everything Mr. Pattou says, and if I ever catch him contradicting himself it will be the end of him!'

"Miss de Treville is the only one I have known to trill scales for fully sixty seconds. You will hear her soon, and then I want you to tell me honestly whether you are equally convinced that I am on the right track."

The Banquo's Ghost of Opera

[Editorial in New York World.]

Though he is in exile, Hammerstein is yet a dominant figure in New York opera, and who sang at his London house, what princesses were in the audience and how the performance was received are matters of as direct concern to Broadway as if he had begun his season in Thirty-fourth street and not 3,000 miles away. It is altogether a singular condition of things in operatic history. Though Hammerstein is gone, his standards remain and his example persists. He is a *Banquo's* ghost and will not down. New York, though remote from his immediate influence, will yet profit operatically from his adherence in London, if his season proves successful, to the artistic ideals that contributed so much to the elevation of opera here.

Thomas Beecham as Conductor—An Estimate by Maggie Teyte

[Maggie Teyte in Interview in New York Times.]

"What a man Beecham is! He has brains and he is a great musician, but he is no worker. He would call rehearsals for 1 o'clock, and when people came to them there would be no Beecham. All the principals, orchestra, and chorus might stand around the stage until 3, when he would walk in unconcernedly. He is not serious, that man. I have often told him so.

"But what can you say about a man who, at the first orchestral rehearsal of 'Elektra' cuts the pages of the score as

he goes along? That is exactly what he did. He has the sense of music. He understands things without having studied them, and he conducts magnificently, especially Strauss.

"But he cannot hear the idea of work, of study, of anything serious. Everything must be new to interest him. The more difficulties the better. I remember one performance of 'Le Nozze di Figaro,' at which both the *Countess* and the *Figaro* were new and did not know their parts. We did the spoken dialogue instead of recitatives, and it is really true that they did not know the words. They barely knew the music of the airs and ensemble numbers. Would you believe it, Beecham enjoyed that performance more than any other! It was keen pleasure for him to feel that he was holding the quartets and trios together by his magnetism and his beat. He was unflagging with the orchestra, and threw himself into the work with zest. It was not a good performance, of course, but nobody broke down. If he had had time for countless rehearsals and had given a flawless performance he could not have been more pleased with the result."

Much Music at Milwaukee's Memorial to Von Steuben

MILWAUKEE, Nov. 15.—The Von Steuben memorial concert was held in the Auditorium for the benefit of the Von Steuben Monument Fund on Saturday night. Arthur Van Eweyk, baritone soloist, Lois Ewell, soprano, the A Capella chorus, the Arions and Cecilians, Lyric Glee club, Männerchor, Liederkreis, Musikverein and other singing societies, under the direction of Theodore Kellbe, and the Harvester band furnished the musical part of the program. M. N. S.

Le Roy Fales dedicated the organ in the new Church of the Universalists, Pawtucket, R. I., recently, the instrument constituting a memorial to his father and mother. A recital by Arthur H. Turner, organist of the Church of the Unity of Springfield, Mass., formed part of the dedicatory service.

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"THAIS" DRAWS BEST LOS ANGELES HOUSE

**American Prima Donna Sings
Title Role in Way Sug-
gesting Garden**

LOS ANGELES, NOV. 12.—Music lovers of this city had no reason to complain of the variety spread before them in the past week. Six operas, a long symphony concert and two organ recitals, to say nothing of the usual lectures and recitals at the various music schools, were sufficient for the demands of any city.

Because of the presentation of "Thais" the engagement of the Lombardi Opera Company demands first place. It is a legend among opera managers that "Trovatore" and its kind must be depended on to pay the way of the more modern works—that they are the "bread winners" among operas. However that may be elsewhere in Los Angeles it was "Thais" which drew the largest house of the week, and it must be said that the best work of the Lombardi company was seen and heard in "Thais."

The title rôle was taken by Mme. Alvina, the stage name of a Miss Allen, of New Orleans, who has been singing in Europe. She has a clear, pure soprano and uses a method of tone production that never grates on the ear. Her work was suggestive of that of Mary Garden, though not so seductive.

Signor Maggi carried the rôle of the priest *Athanael* with an art that was as dignified and histrionically perfect as it was vocally interesting.

Harley Hamilton celebrated the fourteenth anniversary of his conductorship of the Los Angeles Symphony Orchestra by conducting a work that was on its very first program, Mendelssohn's "Hebrides" overture. In these fourteen years Mr. Hamilton never has missed a rehearsal or a concert of his band.

The other works on the program were Tchaikowsky's Fifth Symphony, Debussy's "Afternoon of a Faun" and Grieg's "Sigurd Jorsalfar" music. The orchestra was not at its best, owing to the extra call on its men for opera service, but the Mendelssohn and Tchaikowsky numbers were given with precision and much beauty of shading. The soloist was Lilly Dorn, a local soprano, who was at her best in this concert, singing "Elsa's Dream" and Tchaikowsky's "Jeanne d'Arc" aria.

Monday night the local chapter of the American Guild of Organists held a public service at Christ Church. The organists who took part in the program were Percy Richards, Alfred Butler, Minnie Jenkins, and Charles H. Demorest. The choir of Christ Church, under the direction of J. Pierre Dupuy, sang three numbers.

The Brahms Quartet, in its concert of November 11, presented the Piano Quintet by Dvorak and the Quintet by Edgar Stillman Kelley. This was the first performance of this work in Los Angeles, and its polyphonic structure and vigorous, healthy thematic forms were keenly enjoyed.

The first number of the *Pacific Coast Musician*, edited by Frank H. Colby, the critic on the *Evening Express*, has just appeared. W. F. G.

Pepito Arriola in Ann Arbor

ANN ARBOR, MICH., NOV. 11.—Pepito Arriola, the Spanish youngster who for the last two years has astonished the musical world by his marvelous playing appeared here last night before what was quite likely the smallest audience he has faced since he has been touring this country. Nevertheless Arriola played with his accustomed skill, and as the audience was composed almost entirely of musicians he was most appreciatively received. Considerable added interest is felt here in the work of the young prodigy, in the fact that his teacher, Alberto Jonás, was formerly at the head of the piano department of the University School of Music. I. R. W.

Famous Artists to Perform for New York Mozart Society

Mrs. Noble McConnell, president of the New York Mozart Society, has completed arrangements with the artists who are to appear at the musical afternoons and evenings to be given at the Hotel Astor. For December 2, the artists engaged are Mme. Rosa Olitzka, Mme. Charlotte Maconda and Herbert Sachs-Hirsch; for December 20, Mme. Alma Gluck; February 3, Henri Le Bonté and Laura Graves; February 14, Alice Nielsen; March 2, Namara-Toye and Mlle. Luba d'Alexandrowsky; April 13, Albert Spalding; April 17, Mary Garden.

American Baritone in Berlin Musicales

BERLIN, NOV. 5.—William Karl Pirsch, an American baritone, who has been studying in Europe for some time, was the guest of honor and the performing artist at a musicale given at the home of Dr. George Edison Matt, of Berlin, formerly of Philadelphia. The musicale was attended solely by musicians. With Kapellmeister Zimmermann at the piano, Mr. Pirsch sang to good effect a program including the aria, "Die Frist ist um," from "Der fliegende Holländer," and numbers by Weingartner, Hugo Kaun and Richard Strauss. He sang also two duets from Mozart operas with Frau Zimmermann. O. P. J.

Russian Ballet in Milwaukee

MILWAUKEE, NOV. 20.—Mikhail Mordkin and the company of Russian dancers appeared at the Pabst Theater, Milwaukee, Tuesday evening, under the local management of Mrs. Clara Bowen Shepard. Another such success was met with as had been scored last season. The larger part of the program consisted of Tchaikowsky's four act ballet, "The Lake of the Swan." Pavlova's successor, Julia Siedowa, was excellent in every detail of her work. M. N. S.

Edyth Walker intends to restrict herself to "guest engagements" after her contract with the Hamburg Municipal Opera expires.

ARIANI, NEW PIANIST, HEARD IN RECITAL

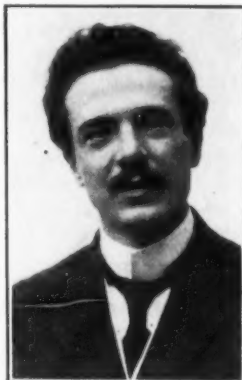
**Superior Qualities Displayed at
His New York Début—Finely
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The distinguished pianist, Adriano Ariani, gave his first piano recital at the Belasco Theater, New York, on the afternoon of November 14, presenting the following program:

Bach-Ariani, prelude and Fugue in A Minor, for Organ; Beethoven, Sonata in F Minor (op. 57, Appassionata); Schumann, Carnaval (op. 9); Chopin, Troisième Ballade in A Flat (op. 47); Fantaisie-Impromptu (op. 66), Nocturne in C Minor (op. 48), Polonaise in A Flat (op. 53); Liszt, Rhapsodie Hongroise XII.

Mr. Ariani is a man of notable attainments and definite ideals with regard to piano playing. To speak first of a negative virtue he is entirely without objectionable mannerisms of any kind. He goes about his playing in a perfectly straightforward way and makes his effects without display. He has a strong intellectual grip upon the compositions which he plays, as was particularly observable in the Beethoven Sonata. He made no attempt to carry the audience by storm, but rather sought to impress his hearers by a perfectly proportioned rendering. He takes a broad view of the outlines of a sonata movement and has an excellent sense of the balance of its different parts. In short, he makes one feel the form of the work, which is a somewhat rare quality.

Mr. Ariani is resourceful in tonal contrasts, and very definite in his conceptions of what tone should be. His mind is always in strong control of his feelings and sentimentality of any sort lies at the antipodes of his world. He is, however, careful of shading, and even carries his faculty of shading into his playing of Bach, which when done as Mr. Ariani did it, is much



Adriano Ariani

more gratifying to the ear than is the older style of Bach playing.

Mr. Ariani is a pianist of eminent powers and should quickly command a high place in the concert world. The audience on Tuesday afternoon, if not as large as it should have been, was enthusiastic and will undoubtedly be augmented upon a second occasion. ARTHUR FARWELL.

Comments of the press:

"Mr. Ariani proved to be a well equipped pianist, with a good technic. He played the Bach number deliberately but with charming smoothness and clarity. His Beethoven sonata was intelligently read and in the Schumann music he had moments of high and captivating beauty."—Mr. Henderson in the *Sun*.

"He cultivates a lesser but none the less charming style—one in which repose, delicacy, clarity, clear-cut finish and a singing tone are predominant. His playing is musical and sincere in its feeling and at its best it shows tenderness of sentiment and true poetic insight."—Mr. Aldrich in the *Times*.

"Ariani has a good command of pianistic resources, though he avoids excessive display of technic, and his readings are influenced by musical intelligence and taste."—Max Smith in the *Press*.

Kitty Cheatham Captivates New Orleans

NEW ORLEANS, NOV. 11.—Kitty Cheatham completely conquered a fashionable audience at the Athenaeum last Monday evening. The dainty *débutante* at once won the hearts of her hearers, and the press united with the public in praising the excellence of her work. It has been a long time since this city has been given an entertainment as unique and edifying as that of this distinguished Southern woman, whose charm of personality and seriousness of purpose have gained for her the high position she occupies in the artistic world. One will not soon forget "The Plaint of the Little Bisque Doll" nor "Punchinello"—the former delivered with an irresistible naïveté, the latter declaimed with compelling dramatic force. H. L.

Pacific Coast Cities Cordial to English Pianist

Leonard Borwick, an English pianist, has just finished a successful tour on the Pacific Coast, where he made his American debut late in October. Though he was scheduled for but two concerts in San Francisco, his success was such that he was prevailed upon to give eight additional concerts. For this reason his New York recital date has been postponed three times, but it is now definitely announced that he will give his New York recital in Carnegie Hall on Friday afternoon, December 8.

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"THE PIANO HAND" MADE BY RIGHT EXERCISE

By CELENE LOVELAND

SO often have heard pianists remark that they could not surmount certain technical difficulties, or play certain selections, but knew not the reason why, that I determined to find a remedy. I discovered that in the greatest number of cases the trouble was not due to laziness, unwillingness to practice or lack of earnest purpose and sincere desire to progress in their chosen art. The cause of discouragement was to be sought elsewhere.

I commenced my self-imposed task by noticing how certain people tackled the various technical problems encountered in playing a selection. Certain types of hands would accomplish a technical feat in like manner; certain others could not accomplish the task in spite of an eager desire to do so, aided by a bright mind and sound intellect. The cause for failure was consequently not mental. It must, therefore, be the structure of the hand, or wrong practicing methods which cause failure.

The most casual observation will show that no two pairs of hands are alike. Each hand must, then, have its own individual faults and excellencies. There is not one hand in twenty that is a "piano hand"—that is, a hand by nature and construction absolutely suited to piano playing. If this were not so, why would such an endless number of exercises, entailing so much hard and patient labor, need to be practiced in order to acquire even a moderate degree of technical proficiency?

The problem is to adapt these various hands to the demands and requirements of the pianoforte. By careful examination of the hand of a student and his method of using it in playing, one discovers immediately the salient points to be corrected, and exercises are applied directly to these faults. Thus no time is wasted in finding out the needs and limitations of a pupil, or trying various sets of exercises to find which will be the most beneficial.

I have found that many times the reason for difficulty in playing octaves was due merely to a binding chord which runs across the hand, preventing the possessor from gaining the correct and easy position for octaves. Double joints cause inac-

curacy of execution and inability to control the movements of the fingers so as to produce a good or precise tone. These are two difficulties constantly met with, but which are easily overcome if dealt with in the right manner.

No pianist, teacher or student need be discouraged at the lack of results they are obtaining, for there is a remedy for every fault and deficiency. They need simply to be shown the means of applying the remedy. It is not sufficient, however, to tell a student that he has this and that fault to overcome and then only give him a few ideas which may or may not help him. Nor is it sufficient to show him how you play a certain passage or accomplish certain technical problems.

You must study his individual difficulties, correct his faults and give him the tools to work with—that is, give him the exercises and the ideas that will make him capable of achieving results for himself. Give him a reason for everything you have him do and the object for which it is done, even to the minutest detail of a short exercise, and tell him the end for which you are working, so that he may absorb what you are giving him until at length he has it within himself not only to overcome quickly and intelligently his own pianistic difficulties, but in his turn to help others overcome theirs.

The question is sometimes asked: "But how can you do this with children?" Give a child a reason for what you want to have him do and he is twice as willing to do it; for when you go about anything, does not a child immediately ask: "Why are you doing it?" The little folks have splendid powers of reasoning and their minds are quick to grasp the ideas you set forth if they are made to feel that you are not some one superior to them, who is trying to teach them something, but that you are working together with them to achieve some desirable end.

ST. PETERSBURG'S SEASON

Four Important Series of Symphony Concerts Scheduled

ST. PETERSBURG, Oct. 15.—The coming musical season at St. Petersburg promises to be very animated. As last year, the principal interest is in the symphony concerts organized by the four principal institutions of St. Petersburg. The Russian Imperial Musical Society has announced eight symphony concerts, six of which will be conducted by Wassili Safonoff, one by a Finn, Schnevoigt, and another by Glazounow. Koussewitzky also announces eight symphony concerts, of which six will be under the direction of Koussewitzky himself, one under Ernst Wendel, of Bremen, and another by Bodansky, of Mannheim. The principal soloists for these concerts are the celebrated singers of the Grand Theater of Moscow: Neschdanowa, soprano, and Sobinow, tenor, and Julia Kulp from Holland. The solo pianists will be Riesler Sauer, Locat and the violinists, Kreisler and Mischa Elman. The last concert will be dedicated to the "Missa Solemnis," Beethoven, in which the famous Archangel sky choir will take part.

Koussewitzky has already executed a series of Beethoven's symphonies at Moscow and St. Petersburg, the concerts lasting four consecutive days in each of these cities. The series had an enormous success in both capitals.

Siloti has announced eleven symphony concerts and seven drawing-room concerts. Of these Siloti will conduct seven; one will be conducted by the Spanish composer, Arbos, in a special evening of Spanish music; one by Rachmaninoff, one by Coates, a young orchestra leader of the

Marinsky Theater, and one by Weingarten. The principal soloists will be the pianists, Rachmaninoff, Scriabine, Siloti, Cortot, and Tina Lerner; the violinists, Thibaut, Ysaye and Rivard, and the cellist, Casals. Lucille Marcel, the American, will be one of the vocal soloists.

Count Cheremetieff, a famous Russian patron of music, has announced a series of conferences dedicated to the history of music and fourteen great concerts as an illustration of these conferences, all to be free to the public. All these institutions are organizing a special concert of Liszt's compositions to celebrate the centenary of the birth of this great musician. The press is publishing articles dedicated to Liszt, and Siloti, one of his pupils, has just published memoirs of Liszt in a special edition containing interesting details especially of the life of Liszt at Weimar.

R.

FOR OUR SINGERS ABROAD

Movement Started in Paris by Former New York Woman in Their Behalf

PARIS, Nov. 15.—Mrs. Edward Luckermeyer, who was Miss Frings, of New York, has instituted a movement in behalf of her fellow-countrymen who have gone abroad to get a start in a musical career. It is her purpose to try to induce American hostesses in the future to engage only American talent for entertainments they give. She proposes also to reserve a fashionable salon in France for American vocal talent.

The former New York girl was impelled to espouse the cause of the American singers because of the difficulty they meet with in finding a place in the opera of Paris.

At a recent entertainment given by Mrs. Luckermeyer, Chauncey Moore, an American baritone, charmed the guests, and Minnie Tracey, of New York, thrilled them with Indian songs.

Kubelik's Cleveland Recital

CLEVELAND, Nov. 11.—Jan Kubelik played at the Hippodrome in recital on Monday evening. The audience was not large in the lower part of the house, but the artist's loyal countrymen, of whom there are hosts in this city, filled the balconies and gave him a rousing welcome. His finished art was compared to fine miniature painting by one reviewer, so polished, so accurate, so perfect, that rush and whirl of emotion have but small place in it.

A. B.

ST. PAUL'S APPLAUSE FOR MRS. ZEISLER

Pianist Plays Her Way Into Hearts of Her Hearers by Program of Wide Range

ST. PAUL, Nov. 10.—It was a large audience that greeted Fannie Bloomfield Zeisler in the People's Church Tuesday evening and extended a warm welcome which grew into a furor of exhilaration as she proceeded with a program by which she played her way into the hearts and minds of her hearers.

Beethoven's rarely played Op. 111, the opening number, stood revealed through clearly defined tonal and rhythmical delineation, colored by highly organized magnetic temperament, as a thing profoundly beautiful in form and spirit. In Brahms's Rhapsodie, op. 119, No. 4, and in the Chopin Ballade, op. 23, the well-marked themes were presented in the varying lights of a sensitively imaginative artist. The vague questionings of Schumann's lovely "Warum" were delightfully interpreted, the pianist holding her audience close in the irresistible wanderings of poetic fancy. Chopin's Etude, op. 25, No. 3, and the Schumann Toccata, op. 7, relieved somewhat the strain upon one's deeper feelings only to arouse the wonder of the audience at the pianist's remarkable technical attainments and power of endurance. Cyril Scott's "Danse Nègre," op. 58, No. 5, Hadley's Scherzino, No. 3, from op. 22, Chevalier's "Thème Varié" and Pugno's "Serenade to the Moon" were gratefully received contributions from the modern school as voiced in England, America and France. Schloetzer's Etude de Concert, op. 1, No. 1, another étude by Liszt, the one in M minor, and the Liszt Rhapsodie, No. 12, furnished a closing group which created continuous enthusiasm. The encore numbers were a Paganini-Schumann "Caprice" and the Schubert-Liszt "Hark, Hark the Lark," the latter given out of compliment to "the sisters in the Schubert Club," Mme. Zeisler having recently been elected to honorary membership in the organization under the auspices of which her appearance was made.

The first of the weekly popular concerts by the St. Paul Symphony Orchestra, W. H. Rothwell conductor, was given Sunday afternoon in the Auditorium.

F. L. C. B.

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WOMAN AT HELM OF "KOMISCHE OPER"

Mme. Révy-Chapman Begins Her Administration of Famous Berlin Institution with Production of Giordano's "Siberia"

AT last, on November 1, the Komische Oper, of Berlin, the one-time scene of Director Gregor's exploits, opened its doors under new management, which, this time, is in the hands of a woman, Mme. Aurélie Révy-Chapman. Whether or not the choice of Giordano's "Siberia" as an opening performance was wise depended pretty much on the tastes of the people constituting the audience. Judging from the repeated and lively applause, this Berlin *première* made a success with a large part of the public.

The libretto of "Siberia" was written by Luigi Illica, and its story of love, adventure and tragedy in Russia's vast prisonland is familiar to many Americans, for the opera has been given in New York. There is sufficient material in it for an abundance of dramatic effects, which are doubtless well attained, but, unfortunately, not always with the greatest amount of artistic refinement. There is not a single really great idea contained in the libretto, and therefore no pronounced climax. Giordano as a composer represents the modern Italian school, but more often with its drawbacks than its merits. "Siberia" is a musical work with sufficient originality to have been of value if the composer had evinced more profoundness, if he had shown an inventive genius for things with a meaning. The instrumentation is at times of delightful iridescence and then again of an almost blundering awkwardness. The choruses are devoid of interest, whereas the duets and the solos show evidence of more than ordinary ability. The last act is unquestionably of great musical value.

As for the performance, the new ensemble and orchestra must, of course, be given time to adapt their constituent parts to each other, and for this reason it is best to refrain from an ultimate judgment. Mme. Révy, the manager, who sang *Stephana* herself, possesses a very sympathetic soprano which she has learned to use to advantage and with which, especially in the pianissimo, she attains many an enchanting effect. Her interpretation of the part evinced a desire to be as naturalistic as possible

without ever sacrificing aesthetic principles. In M. Sorreze we met a heroic tenor who, with his imposing figure and his unquestionable talent as an actor and his tempera-



Mme. Aurélie Révy-Chapman, Successor to Hans Gregor as Director of the Komische Oper of Berlin

ment, may be expected to make a successful career, especially if he avoids giving way to exaggerations. He has the material, and a rare material to boot, but it still requires greater refinement. The gambler, *Gleby*, was impersonated by the baritone,

Kondracki, who is the possessor of an excellent organ which, unfortunately, is prevented from asserting itself to the best advantage by his throaty style of singing. With the exception of the *Nikona* of Else Vetter, the other members of the ensemble were not yet quite up to the mark and the management will have to make several important changes. But, as before said, when the artists have become accustomed to each other and to the theater, the acoustics of which are not exactly ideal, the results will probably be more satisfactory. The orchestra seemed to me to be unnecessarily large for the house and not quite balanced. Wilhelm Reich showed himself a very able conductor who might perhaps evince a little more dash and temperament into his readings. The performance had evidently been conscientiously prepared and it was a pleasure to note that every singer seemed at all times to endeavor to do justice to his part, never falling into the deplorable custom, prevalent during the Gregorian era, of muttering, reciting or shouting. Heaven knows, we have need in Germany of singing in the real sense of the term!

As for the new monarch of the Komische Oper, she is a charming Hungarian woman with blue-black hair and gray eyes, who has been a singer of distinction for many years, her principal activities having been confined to Buda-Pesth, Austria, London and Paris. Her career has been artistically as well as pecuniarily successful. When she married Major Chapman, an English retired army officer of affluence, she retired from the stage, but felt an ever-recurring desire to return to the boards on which she had met so many triumphs. Finally, after many unsuccessful attempts to resign herself to the life of a society woman, she came to the decision that, if she could not exist without singing in opera, why, the best thing to do would be to organize an opera of her own. Thus, when the Berlin Comic Opera lacked a manager she began negotiations for assuming charge. Mme. Révy has taken the Komische Oper on lease temporarily for a term of one year with the option on succeeding years.

The writer asked Mme. Révy how it felt to be a manager and she replied, with a sigh of contentment:

"I really don't feel like a manager, but merely like a singer. You have no idea how good it is to sing on the boards once more after an intermission of three years. Rehearsals, performances and all are to me a source of unmingled pleasure."

Although her husband objected to Mme. Révy's returning to the stage, he seems now to have become reconciled to the idea. In reply to a question on this score Mme. Révy pointed to a magnificent diamond tiara which Major Chapman presented her in commemoration of last night's *première*, at which he was present.

For novelties Mme. Révy intends to present, besides "Siberia," Marschner's "Vampyr" and "North Star." "My motto," she said, "is 'return to melody,' which I intend to adhere to strictly as manager of the Komische Oper and in the choice of operas." O. P. JACOB.

Week of Viennese Operetta

"Die Fledermaus," Johann Strauss's operetta, drew a large audience to the Irving Place Theater, New York, on November 14. A fine performance was given and the leading players were repeatedly recalled. "Die Lustige Wittwe," "Wiener Blut" and "Der Strabstompeter" were the other operas on the week's bill.

AT HIS BEST IN DEBUSSY

George Copeland, Pianist, Gives Recital at the MacDowell Club

George Copeland, pianist, of Boston, gave a recital at the MacDowell Club, New York, on the afternoon of November 14, in the new rooms of the club. His program, which was unique in character, presented works of Dandrieu (1670-1733), Rameau, Liszt, Chopin, Debussy, Albeniz and Chabrier.

It is especially as a Debussy interpreter that Mr. Copeland is known. While he imbued his Chopin with much delicate poetry, it was particularly in the large group of Debussy works that interest centered. These consisted of "Reflets dans l'eau," "Cortège," "Cloches à travers les feuilles," "Poissons d'or," "La Cathédrale engloutie," "Danse de Puck" and "Et la lune descend sur le temple qui fut."

Comparisons are odious, but yet it may be said that Mr. Copeland does for Debussy something similar to that which de Pachmann does for Chopin. He steps with subtle sympathy into the peculiar world of half-tints of which Debussy is so great a master, and brings before his hearers an interpretation of this modern master which bears the stamp of authenticity. His playing of Debussy was like a revelation to the audience, which manifested its delight after each number. Debussy's strengths, as well as his delicacies, are brought out under Mr. Copeland's touch. He has, in fact, placed himself in the front rank of Debussy interpreters.

Opera Star with Stern Conservatory

BERLIN, Nov. 5.—Frankeschina Prevosti, the celebrated operatic star, who has retired from the stage and settled in Berlin, has been engaged as teacher for the vocal training classes of the Stern Conservatory. Mme. Prevosti assumed charge on November 1. O. P. J.

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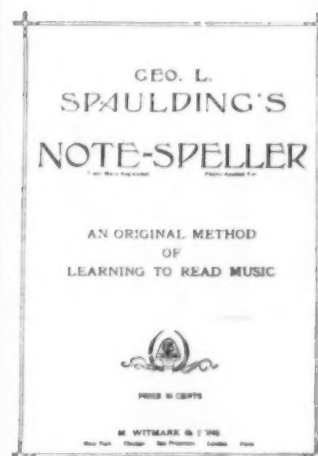
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NEW MUSIC—VOCAL AND INSTRUMENTAL**"A SONG OF TRUST,"** by Nicholas

De Vore, is among the recent sacred songs published by the William Maxwell Music Co. It is a fine example of what a sacred song should be; in no way does the composer attain his end through sentimentalizing the poem in his music, as is so often done by some of our best known, not best, composers for the church, but he has studied the text, which is a good serious one, with care, and to it has set music that is strong in melody and noble and dignified in its general effect. And Mr. De Vore has done this with a harmonic plan that is conventionally drawn, modern concoctions being conspicuous by their absence, for which he must receive credit in large measure.

There are a number of figures, such as a quarter triplet of ascending notes, which appears here and there in the song, lending it unity of idea and showing that its writer knows his art and builds with thought and judgment. The climax is well managed, on a pedal B flat, in the edition for high voice, and the voice reaches a high B flat with glorious effect, receding then to the close, which is calm and peaceful and a most acceptable ending. It is dedicated to the Rev. Wm. M. Brundage, rector of Unity Church, Brooklyn, N. Y., of which church Mr. De Vore is organist. The song is published for both high and low voice.

THE Oliver Ditson Company has added to its library of part songs a number of new compositions that are worthy additions to its already extensive catalogue. They are George B. Nevins' "The Bells of Shandon," Jensen's "Rest Comes at Eve," Walter Barnett's "Sing a Song of Sixpence," all these for mixed voices; a setting of Kipling's "Recessional (God of our Fathers)," by P. A. Schaeffer; a humorous song, "Nine Inches of Foam," by Reginald Barrett; "How Dear to Me," by the same composer, and the Welsh carol, "The Old Year is Dying," arranged in good style by Samuel Richards Gaines, these four for men's voices.

Among recent sacred publications of the same house are Charles G. Buck's "How Beautiful upon the Mountains," in simple style, with an extended soprano solo and a "Jubilate Deo in E flat," by Richard Henry Warren. Mr. Warren's music is marked by fine musicianship and excellent writing for both the voices and the organ.

A NEW collection, "Two-Part Songs for Intermediate Grades," edited by John B. Shirley, has just been published by

"A SONG OF TRUST." Sacred Song. By Nicholas De Vore. Published by the William Maxwell Music Co., New York. Price 60 cents.
PART SONGS FOR MIXED VOICES. "The Bells of Shandon." By George B. Nevins. Price 8 cents. "Rest Comes at Eve." By Adolf Jensen. Price 8 cents. "Sing a Song of Sixpence." By Walter Barnett. Price 12 cents. PART SONGS FOR MEN'S VOICES. "God of our Fathers." By P. A. Schaeffer. Price 12 cents. "Nine Inches of Foam." By Reginald Barrett. Price 12 cents. "How Dear to Me." By Reginald Barrett. Price 10 cents. "The Old Year is Dying." Arranged by Samuel Richards Gaines. Price 12 cents. ANTHEM FOR MIXED VOICES. "How Beautiful Upon the Mountains." By Charles G. Buck. Price 12 cents. "Jubilate Deo in E Flat." By Richard Henry Warren. Price 12 cents. All published by the Oliver Ditson Company, Boston, Mass.

"TWO-PART SONGS FOR INTERMEDIATE GRADES." By John B. Shirley. Published by the American Book Company, New York.

Danger of Musical Indigestion

[Robert Haven Schaffer in *Atlantic Monthly*.]
"The man who supposes that he has digested music before devoting as much time to thinking about it as he has devoted to hearing it, is not only befooling himself and ruining his digestion, but absolutely affronting the creator of this beauty, and the player who has been re-creating it, and the creative listener in the row behind who has been re-creating it. The sooner people discover that the musical world was never exempted from the primal curse—or blessing—of toil, the better. In the sweat of thy brow shalt thou become musically well bred."

"In order to achieve this end the first thing to do is to restrict yourself to hearing no more music than you are sure of being able to digest. Until program makers have learned to send their audiences away still ready for one more course it might be a wise plan to begin by leaving the hall in the middle of every concert and taking yourself on a quiet, musical walk in order to reconstruct as best you may what you have just heard."

the American Book Company. The author, who is supervisor of music in the public schools of Upper Troy, N. Y., has shown much judgment in his selection of songs available for class work in the fourth, fifth and sixth grades. In the first part of the book there are songs for two parts, arranged in good style; some of the songs are well known, though there are many that are not to be found in any other book. It is, however, questionable whether it is wise to arrange such things as the charming little song from Humperdinck's "Hänsel und Gretel"; "Es steht ein Mann in Walde," to a poem, "Sweet Spring appears" and Schumann's lovely "Schlummerlied" in the form of "The Streamlet." The banal "Barcarolle" from Offenbach's "Les Contes d'Hoffmann" still seems to be popular and strangely enough finds its way into "Organ Collections," "Part Song Anthologies" and collections such as the one under consideration. A number of songs by the editor, Mr. Shirley, "November," "O Little Town of Bethlehem," "The United States," and others, though all of them conventional, show capable musicianship and a knowledge of the requirements for school use.

TWO BOOKS of songs by Lola Carrier Worrell present some beautiful and interesting phases of song writing. The first of these is "Love Lyrics" and contains four songs. The first of these songs, "Waiting" presents the harmonic richness of the composer's general style, and in its melodic phrases is free in construction, making a song of the lyrical tone poem order. The harmony, while sufficiently modern and varied, does not affect the modern French idiom. The song is emotional in quality and concludes brilliantly. The poem is by Myrtle Reed.

The second song, "Absence," on words by Father Tabb, is more interesting from the standpoint of thematic treatment. It is delicate in its poetry and has true charm. It is dedicated to Louise Homer.

"Eternal Love" is more in the character of the first song, and has emotional warmth and harmonic richness. The last song, "In a Garden" is in a lighter lyrical vein, and is sprightly and dashing. These songs are all for medium voice with alternative lower readings on certain higher notes.

The second book, "German Songs," contains a setting of Heine's "Der Fichtenbaum" and Uhland's "Hohe Liebe." The first is peculiarly daring in its harmonic and melodic progressions. It paints a bleak picture of the frozen northlands, and does not strive to exaggerate the famous contrast of the poem. It is for low voice and requires a singer of strong dramatic and declamatory power, and should prove effective.

"Hohe Liebe," also for low voice, is of a more dreamy nature, with a dramatic interruption. All of these songs present aspects of originality and beauty, and will interest singers. The accompaniments are of no particular difficulty.

"LOVE LYRICS." For low voice. By Lola Carrier Worrell. The Denver Music Co. Price 75 cents.

GERMAN SONGS. For low voice. By Lola Carrier Worrell. Published by the Denver Music Co., Denver, Col. Price, 50 cents.

New York Philharmonic in Providence

PROVIDENCE, Nov. 15.—Music lovers of Providence took advantage on Thursday of last week of their first chance to hear the Philharmonic Society of New York under its new conductor, Josef Stransky. The concert was given under the auspices of the Providence Musical Association. An all-Wagner program was given, Mme. Galski, of the Metropolitan Opera House, appearing as soloist.

The work of the orchestra under its new conductor was distinguished by its fine quality of tone. Never before did a Providence audience hear a more masterly and impressive rendition of the "Tannhäuser" overture than was given by Mr. Stransky and his musicians. The Prelude from "Meistersinger," "Siegfried" Idyll and Funeral March from "Götterdämmerung" were also nobly given. J. F. H.

Stella Carol, the little street singer, met with a heartily encouraging reception when she made her first appearance before a London audience at Queen's Hall on November 13.

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AWAITING RESULT OF PARIS MUSIC COMPETITION



Scene at Théâtre de l'Odéon on Occasion of Paris Conservatoire Examination

OF much greater interest and concern to the French public than Americans can imagine are the frequent prize contests and competitions of the Paris Conservatoire. The activities of American music schools offer no parallel. It is quite customary to see a large crowd of interested Parisians waiting as eagerly in the courtyard of the famous institution to learn the

results of an examination or a competition as it is to see a similar gathering of Americans before a bulletin board on election night or on the occasion of some important baseball game.

The picture here shown was taken on the occasion of a competition meeting of the Conservatoire at the Théâtre de l'Odéon, in the Latin Quarter, Paris.

EAST ORANGE CONCERT

Audience Small, but Not So the Ability of the Artists

EAST ORANGE, N. J., Nov. 19.—The second concert of the Gilbert Course was held at the Woman's Club last evening. Mme. Gina Ciaparelli-Viafora, who was announced, did not appear because of the small advanced sale of tickets, and Mr. Meek was ill. Their places, however, were admirably filled by Mrs. Elizabeth Branion and Perley Dunn Aldrich. The other performers were Anna H. Jessen, violinist, and Russell S. Gilbert, pianist, with Frederick Schlieder accompanying. Although the audience was not large there was considerable applause in appreciation of the very able work of these artists.

Mrs. Branion sang the "Butterfly" aria charmingly. Her voice is warm and colorful, without lacking purity, which makes her singing highly enjoyable. Miss Jessen played the Bach-Wilhelmj G string air and Wieniawski's "Romance" with a broad and full tone and later did several smaller numbers very delicately and gracefully.

Mr. Aldrich helped immensely to preserve the high standard of these concerts. His art and high musical intelligence were evident throughout his numbers, among which were three songs by Hahn, the Romance from "Tannhäuser" and Cadman's "From the Land of the Sky-Blue Waters."

Mr. Gilbert proved himself a pianist of considerable ability. His playing was clear-cut and of a virile character. Mr. Schlieder did commendably as accompanist. C. H.

Kubelik Draws Big Audiences in Western Canada

WINNIPEG, CAN., Nov. 16.—Jan Kubelik, the violinist, played to a \$3,600 house here to-night and could easily have doubled this sum had the theater been large enough. The theater management begged Kubelik to stay over until to-morrow and give a matinee, but owing to the heavy snow and a temperature of 20 degrees below zero it was decided to leave at once for Regina to meet the next engagement. All tickets have been sold both at Regina and Edmonton and, if possible, an extra recital will be added at both places. In Winnipeg Kubelik and his party were guests of

Mrs. Cameron at a tea given at the Government House. Eva Mylott, the Australian contralto soloist with Kubelik on his present tour, has had marked success. H. E. P.

Indianapolis Applauds Anna Miller Wood

INDIANAPOLIS, Nov. 17.—The first artist recital of the season for the Indianapolis Matinée Musicale was given Wednesday afternoon at the Propylæum by Anna Miller Wood, mezzo contralto, with Paula Kipp, of this city, as accompanist. Miss Miller has a charming personality and a beautiful voice. Her enunciation is splendid in German, French and English. The first group of songs included two Handel compositions, two old Scotch airs and a French song. The gem of the second group was the beautiful aria, "Depuis le Jour," from "Louise." The last group of German and American songs were splendidly given. In response to the applause, Miss Wood sang Rubinstein's "Good-night." M. L. T.

Kriens's "Aquarelle Hollandaise" Proves Popular

The "Aquarelle Hollandaise," by Christian Kriens, which was played publicly for the first time by the Barrère Ensemble last year, has been scheduled for several performances by that organization in New York, before the Harlem Philharmonic and at the Balasco theater concert on November 22. It will be played in Paris by the Fleury Ensemble and in Boston by the Longy Club. Mr. Kriens recently assisted Edward Rechlin, organist, in a New York recital, playing the "Sons du Soir" from his own suite, "In Holland," a Godard Canzonetta and a Chopin-Sarasate Nocturne.

Merely Looking Upon It

"The Irish are a queer race," said Lambert Murphy, the new tenor of the Metropolitan Opera House. "I was getting off a Broadway car and waited on the step for just a moment to avoid stepping in front of a passing automobile. When I did step down the conductor gave the bellrope a sudden jerk and the car, starting in a hurry, threw me flat on the pavement."

"I was angry when I got up, and ap-

pealed to the nearest policeman. 'Did you see that?' I asked. 'You were in the wrong,' he replied curtly. I was thoroughly exasperated by this time. 'I didn't ask you whether I was in the wrong or not,' I shouted; 'I asked, 'Did you see that?'' 'I did not,' answered the policeman."—*New York Telegraph*.

BIG COLUMBUS AUDIENCE FOR MR. AND MRS. EDDY

Organist and Contralto Charm Gathering of 1,500 Persons by Artistic Performance

COLUMBUS, O., Nov. 18.—Mr. and Mrs. Clarence Eddy gave a recital in Memorial Hall last week to an audience of 1,500. Mr. Eddy's frequent visits to Columbus have made his artistic playing of the organ widely known and admired here. His program included Weber's "Euryanthe Overture," Sibelius's "Finlandia," and Bach's Toccata in F Major. Mr. Eddy's performance of these numbers, as well as the lighter compositions were enthusiastically received.

Mrs. Eddy made her first appearance in Columbus on this occasion. Although she was suffering from a severe cold her singing was most gratifying. She possesses a contralto voice of fine quality and splendid sonority of tone.

Mrs. Eddy was heard in Buzzi-Peccia's "Gloria" and "To You" and "When All the Bonny Birds" by Oley Speaks. It was the first rendition in public of the latter song. The recital was given under the auspices of the First Presbyterian Church.

Dr. Augustus Milner, of Berlin, a pupil of Mme. Schoen-René, visited in Columbus recently. Dr. Milner is the possessor of a fine baritone and his singing gives genuine pleasure. He was heard in a private recital at the Institution for the Blind on November 9. Mr. Herman Eberling provided his accompaniments.

Alice Nielsen, Riccardo Martin and their associate singers were heard in Memorial Hall on November 8. Rarely has so much enthusiasm been shown in Columbus as was exhibited at this concert and there is a probability that this aggregation of singers will be brought back for another concert next Spring.

Revivals of the Gilbert and Sullivan operas are the rage in Columbus just now. "Pinafore" and the "Pirates of Penzance" will both be given here by amateurs this month. O. S.

Girl of Ten Church Organist

NEW HAVEN, CONN., Nov. 20.—St. Michael's Catholic Church in this city boasts the youngest church organist in America. Little Angelina Spinello, ten years old, presided at the big church organ on Sunday as the regular organist, having succeeded Professor Conselotti, who has moved to New York. Miss Spinello has been appearing in concerts since she was seven years old.

Anna M. Wood in Grand Rapids Recital

GRAND RAPIDS, MICH., Nov. 15.—The first supplementary public artist recital given Friday evening under the auspices of the St. Cecilia Society in its auditorium established a standard of artistic excellence. The program was given by Anna Miller Wood, contralto, of Boston. Miss Wood has a beautiful voice, with range and volume, and a method of tone production which is a delight. E. H.

Charlotte Lund to Cross Continent

Charlotte Lund, soprano, will open a series of Sunday musicales in Washington, D. C., at the Imperial Theater, on November 28. She will also appear in New York

as the assisting artist for Nellie Strong Stevenson's lecture on famous composers. In December she will sing in Montclair, N. J., Montreal, Pittsburg and Wilmington, Del. In January she will go to the Pacific Coast where she will give two recitals in San Francisco, two in Los Angeles, one in the Greek theater in Berkeley, San José, Stockton, Sacramento, Fresno and Riverside, and on her return trip in Omaha, Dubuque, Des Moines and Lafayette, Ind.

Robert Armour Under Hetzel Management

Robert Armour, a young tenor from Alabama, is now under the Concert Director, Le Roy Hetzel. Besides his work as tenor soloist at the Cathedral of St. John the Divine, Mr. Armour is being booked for private recitals and oratorio work in and around New York. On November 16 he appeared as soloist with the Dixie Club.

Margaret Huston to Début Here

Margaret Huston, soprano, who made an enviable reputation in London and Paris, will give a recital on the afternoon of December 4 at the Belasco Theater, New York. Her program will be made up of modern songs and folk-songs of various nations.

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BOSTONIANS PACK HALL TO HEAR AND SEE DE PACHMANN

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Bureau of Musical America,
120 Boylston Street,
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THE CONCERT-GIVERS seem to be making the most of their time in this city prior to the opening of the Boston Opera on the 27th. The last six days have been full of public and semi-public concerts, and most of these have been well patronized.

De Pachmann established a precedent when everyone who could get into Jordan Hall, sitting or standing, on or off the platform and close about the piano, attended his recital on Monday afternoon, the 13th. The pianist has not been heard here to better advantage of late years. He played Beethoven's "Waldstein" sonata, the Chopin Fantasia, Preludes in F Major and B Flat Minor, the Mazurka in C Major, the Scherzo in C Sharp Minor, Mendelssohn's "Spring Song," Schumann's "Vogel als Prophet," a seldom-played Mazurka of Liszt, and the same composer's "Venezia e Napoli."

Mr. De Pachmann was not only in a poetical mood; he had at his command an unusual amount of reserve strength, and in Liszt's Tarantelle he made a display of force and virtuosity that was simply astounding and exceedingly amusing to behold. The audience gaped, as suddenly, without warning, de Pachmann landed like a load of bricks on the piano—minus the metallic concussion—played the Tarantelle at an amazing pace, then sang the melody of the middle section as few pianists save himself can sing on the instrument, and finally raised his paws on high and smote the keyboard till it reverberated the true Lisztian thunder. I think that de Pachmann is human like the rest of us. He talks much of pianissimo and evokes from the piano mezzo-tints of the most ravishing, delicate vibrancy, but even the prince of pianissimists will now and then glory in

a red-blooded fortissimo if he can summon it. On Monday last de Pachmann could do this, and he did. It was a virtuoso performance of the highest rank, and it was more, de Pachmann never went past the limits of artistic piano playing. After the concert Mr. de Pachmann finally consented to play an encore. He claimed that he had hurt his forefinger in Liszt's piece, but he did not mind, he said, such a little thing. The applause kept up fully five minutes longer and then the door opened, de Pachmann's two hands fluttered helplessly in the air over the heads of those on the stage who were nearly suffocating him, and the piano movers put the crowd to flight.

Mr. Zimbalist in Boston Again

Efrem Zimbalist followed this recital with one nearly as noteworthy, in the same hall, on the following afternoon. Here is a young man who is going to be one of the great artists, one of the very few who listen only to music and to what the music awakens in them, who will not be easily swayed from their course by plaudits or primroses. Such sincerity—not the sincerity of a passing phase—but sincerity which, it seems safe to say, will be Mr. Zimbalist's throughout his career, is so refreshing that it cannot be praised too highly. In late years, as Mr. Zimbalist assumes more and more his full stature, builds up with the material within him, he will see music in a more individual light. He will not be less faithful to the composer's intent than he is now, but the thought of the creative musician will be superimposed in his own nature.

As it was, a plain and even awkward young man communicated his own absorption to his audience. This young man stepped out onto the platform with something in his face of what he was going to do. The world and all in it is the property of the man of sincerity. Mr. Zimbalist's tone is refined and many-colored, but healthy and virile to a degree. His left hand is remarkable, thought not more so than his easy and excellent bow arm. He played the Bach Prelude and Fugue, unaccompanied, and he also produced for the first time in Boston York-Bowen's Suite in D Minor. The Barcarolle of the suite found great favor. The music might be heard again with advantage before anything were said of it. At any rate, it pleased the audience. Cyril Scott's "Tallahassee," "Bygone Memories," "After Sun-Down," "Negro Air and Dance" were also played for the first time here. The other pieces on the program were Tchaikovsky's "Serenade Melancholique," two of Brahms's Hungarian Dances in D Minor and E Minor, Drdla's "Esmeralda" and Paganini's "Hexentanz." Whatever he touched, however, Mr. Zimbalist made of the highest worth. The audience should have been larger. By its enthusiasm it made up in a great degree for the lack of numbers.

Schumann-Heink with Fiedler's Orchestra. At the Symphony concerts of the 17th and 18th Mme. Schumann-Heink was soloist. Her presence, and perhaps the pres-

ence of Rimsky-Korsakoff's symphonic suite, "Scheherazade," on the program brought together an unusually enthusiastic audience. She sang "Andromache's Lament" from Bruch's "Achilles," and by her big voice, her own fervor and greatness of spirit made the stilted music dramatic for the passing moment. She sang these songs with orchestral accompaniments by Weingartner and Liszt; "Träume," Wagner; "Die Junge Nonne," Schubert; "Die Drei Zigeuner," Liszt. Each of these songs was sung with rare understanding and conviction and the highest artistry. The subtlety of the phrasing and tone-coloring in the Wagner song were rather surprising from Mme. Schumann-Heink, great as she is; great as she has been. In the Schubert song strong emotion was as strongly, and possibly too strongly, held in check. Few singers would have taken up the singular song of Liszt for such an occasion—a song incomprehensible to the writer, and perhaps others. Mme. Schumann-Heink, it is hardly necessary to add, was applauded to the echo. The orchestra played Grieg's variations on an Old Norwegian Romance, and Sibelius's "Karelia" overture, both for the first time in this city. The variations do not rank among the finer compositions of Grieg. In only one or two of them is the thought truly orchestral, or the musical framework large enough to really warrant the orchestral transcription. The pieces were originally composed for two pianos.

Sibelius has written an overture, early in his career, which is quite without individuality, or any of that piquancy which is usually present to redeem even the smallest or the weakest pages of Grieg. But Sibelius builds up a musical structure in great, broad strokes, and the coda of his overture is made of passing interest, simply on account of the skillful carrying out of the design. Other than this, the overture is nothing.

But Rimsky-Korsakoff! You will accept the longest bow that "Scheherazade" ever drew, and more besides, when you have listened to his music. He knew the sea, and he was of the Orient, and his orchestra glows with all the jewels and all the sunsets of Arabia. This man, in fact, was one of the world's master colorists. He was, it is true, a direct descendant of Liszt in his ingenious manner of transforming his themes and presenting them. If Liszt had not lived this music could never have been. This does not diminish the wonder of it. The voyage of Sinbad is one of the most beautiful and surprising passages in modern music. The rest of the suite represents all that can possibly be done in symphonic music without calling in the aid of counterpoint and thematic development.

Mr. Fiedler gave a performance which never lacked charm and atmosphere, and it is not surprising that at the last he was recalled again and again, that finally the orchestra rose with him.

Miss Low and Mr. Seagle in Concert.

An interesting concert was given by Florence Stevens Low, soprano, and Oscar Seagle, baritone, in Steinert Hall on the evening of the 16th. The program included songs by Mozart, Borodin, Lenormand, Tchaikovsky, Duparc, Debussy, Grieg, Schumann, Hue, Brahms, Strauss, Rachmaninoff, Rummel, Quilter, Old English and French, the duet from "Hamlet" and Yves Not, pianist, played a Nocturne of Chopin and Saint-Saëns's virtuosos étude "In the Form of a Waltz." Miss Low, it was reported, was particularly successful in the songs which demanded especially grace and finish of style, having a voice of a quality particularly adequate for such songs. Mr. Seagle displayed a sonorous and extensively developed baritone voice, and he sang with contagious enthusiasm. The audience was of good size and well disposed.

O. D.

NEW VIOLINIST HEARD

Jean Prosteau, of Buda-Pesth, Makes His Début at New York Concert

A concert was given in the ballroom of the Waldorf-Astoria, New York, on Thursday evening by Jean Prosteau, violinist, and Rafael Romero De Spinola, pianist. A large audience was present and enjoyed the playing of both artists.

Mr. Prosteau, who hails from Buda-Pesth, and who made his début on this occasion, was heard in the Vieuxtemps D Minor Concerto, of which he played all four movements, the big Tchaikovsky Concerto, and shorter pieces by Dvorak, Hubay and Paganini. He displayed a fine technique, and a well-rounded tone, and coped successfully with the technical obstacles of the Vieuxtemps work. Dvorak's "Humoresque" received at his hands a wholly original interpretation and one which smacked of Hungarian, rather than the Bohemian, rubato. In the "Zephyr" of Hubay he played some beautiful harmonies and received great applause for his work.

Mr. De Spinola acquitted himself less creditably of the A Minor Organ Prelude and Fugue as transcribed by Liszt for the piano, the Moonlight Sonata of Beethoven, the C Sharp Minor Nocturne and Berceuse of Chopin, the Liszt transcription of the "Liebestod" from "Tristan" and the "Mazepa Etude" of the same composer. He showed some technical proficiency, insufficient, however, to meet the demands of

either the Liszt or Chopin compositions, but his tone seemed hard and unsympathetic, which was chiefly noticeable in the "Berceuse," which without a large measure of poetic insight and full, round tone means little to the hearer.

Ropps-Janauchek Programs

Ashley Ropps, baritone, and William Janauchek, pianist, have planned a series of programs which they will give in joint recitals throughout the country. The programs are designed to fill special requirements. For those who are interested in songs in the vernacular a program has been arranged which contains, aside from the piano numbers, only songs in English. For those who desire the classics and modern songs in the original language other programs have been arranged.

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CLEVELAND'S SYMPHONY SEASON INAUGURATED

Notable Program Presented by Thomas Orchestra—Harold Bauer, the Soloist, Heard in Liszt Concerto

CLEVELAND, NOV. 11.—The great event of the week was the first of the season's symphony concerts, with the Thomas orchestra under Stock, and Harold Bauer as the soloist of the evening. The audience completely filled the Armory, and was, as always, a notable gathering of Cleveland's representative people.

The program which Mr. Stock made in celebration of the Liszt centenary was one of the finest we have seen announced in any city. It contained music by Wagner, Berlioz, Strauss and Liszt, the four composers who have headed the list of the signers of the modern musical Declaration of Independence from the diatonic scale, melody of conventional structure and cast-iron forms of composition, the things which Liszt lived to attain, and which perhaps just now at the end of his century we first fully comprehend. Wagner's "Huldigungsmarsch" made an heroic opening, Berlioz's "King Lear" overture and the "Marguerite" movement of the Liszt "Faust" symphony gave the element of sweetness and resourcefulness of instrumental tone. "Till Eulenspiegel's Merry Pranks" enriched and enlivened the occasion, and the playing of the Liszt Piano Concerto in E Flat, by Harold Bauer and the orchestra, made the listener feel for the first time a thorough understanding and admiration for that colossal work. Bauer's ease and mastery made plain the splendid tone painting in mingled effects of color in the piano and orchestra during the opening movement, and the delicacy and playfulness of the scherzo were a delight. The climax of passion and fire at the close was enormous. An encore was demanded and Bauer played one of the études.

ALICE BRADLEY.

KITTY CHEATHAM'S TOUR

Her Songs and Stories Delight Thousands in Many Cities

Kitty Cheatham has been spreading sunshine through the Middle West and South by means of her unique recitals of songs and stories this month. One of her first appearances on this tour was in Detroit, where a local critic aptly described her as having "the heart of a child, the soul of an artist, the understanding of a true woman, and the technic to send it all over the footlights and make her audience feel with her." The list of patrons at her Detroit recital gave proof that the leading figures in artistic and social circles were conspicuous in the audience which heard her.

In her native city, New Orleans, the gifted *débutante* was greeted by a storm of approval from many who were eager to pay homage to an art which has won recognition throughout this country and Europe. "To hear her is a never-to-be-forgotten experience," commented one newspaperman. Judging from local reports his opinion was confirmed by all who heard her. Nashville and Kansas City are other stopping places in Miss Cheatham's tour.

Florence Hinkle Soloist with Minneapolis Chorus

MINNEAPOLIS, NOV. 18.—The Apollo Club, under the direction of H. S. Woodruff, gave its opening concert of the season Tuesday evening at the Auditorium before a large audience. The chorus was in good form and Mr. Woodruff achieved some excellent musical effects as to color and tone, as well as interpretation. The soloist of the evening was Florence Hinkle, a young soprano with a very beautiful voice. She revealed warmth of feeling and temperament. She sang two groups of songs and the soprano solo in Herman Mohr's cantata, "To the Genius of Music," with the club. Two members of the club, R. B. Walker, tenor, and E. R. Knudson, basso baritone, sang incidental solos with the club.

E. B.



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New York Quartet of Singers Who Are Appearing Throughout Country



The Frank Croxton Quartet at Oklahoma City—From Left to Right: Frank Croxton, Agnes Kimball, Nevada van der Veer, Clara Blakeslee, Reed Miller

THE Frank Croxton Quartet, Agnes Kimball, soprano; Nevada van der Veer, contralto; Reed Miller, tenor; Frank Croxton bass, has just returned from a concert tour which covered territory from Virginia to Canada. Among the cities in which the organization appeared are Richmond, Va., Englewood, N. J., Syracuse, Jamestown, Chicago (four appearances), Indianapolis, Lafayette, Ft. Wayne, Connersville, Shelbyville, Kirksville, Mo., Oklahoma City, Topeka, South Bend, Detroit (three appearances), New York (three appearances), Kingston and Ottawa, Can.

While all of the members of the quartet are soloists of well known ability and were heartily received in their several numbers on the various programs, the chief interest naturally centered in their ensemble work.

Since the quartet sings together in New York and has been rehearsing together for several seasons the ensemble is practically perfect and there is a unity of attack and phrasing, as well as a blending of voices, which is remarkable.

In the singing of the various cycles and ensemble numbers high praise was given for the sincerity of the work, the intelligence and technic of the interpretations and the beautiful quality of tone produced. Ensemble numbers never receive the applause which solo efforts evoke and it is therefore noteworthy that this organization was frequently recalled and compelled to repeat their selections.

The quartet will make a further tour in the Spring and will continue to fill engagements during the Winter.

Mrs. Barrell Sings for Students

Margaret A. Barrell, contralto, appeared in recital in Cincinnati and before the students of the Western College at Oxford, O., recently. Her programs included songs by Schubert, Schumann, Brahms, Strauss, old English and modern American compositions, at Oxford, and in Cincinnati, songs by Beethoven, Hübner and Dalcroze. Mrs. Barrell is gifted with a pure contralto of unusual depth and evenness, and in addition she has the rare gift of getting behind the printed page to the meaning of the composer. This is the more noteworthy, because of the comprehensiveness of her programs, ranging as they do from the folk-song to the examples of the modern German and French schools.

Mrs. Kendall Banning at Springfield

SPRINGFIELD, MASS., NOV. 20.—Mrs. Kendall Banning, contralto, of New York, and Mrs. Charles Dwight Reid, pianist, were the artists at the annual college club musicale at the MacDuffie School on November 17. Mrs. Banning, whose first appearance it was in this city, displayed a voice rich in quality and under excellent control, and so pleased her hearers that she had to respond to several encores. Her songs covered a wide range in style from the English to modern German and French. Mrs. Banning's enunciation was especially praiseworthy. Mrs. Reid, who is well known here, played in her usual finished manner.

Miss Cottlow's New York Concerts

Augusta Cottlow, pianist, is to be heard for the first time in New York since her return to America at the first of Mrs. Bramhall's Tuesday salons to be held at the Hotel Plaza on December 5. The following week, after a number of out of town engagements, she will be heard in a recital—perhaps the last in a number of years, as she has European contracts for several succeeding years.

EDNA SANDS DUNHAM IN RECITAL OF SONGS

Young American Soprano Refuses to Grant Demands of French Society and Changes Program

Edna Sands Dunham, a young American soprano, appeared in recital at the Carnegie Lyceum, New York, on Wednesday afternoon, November 15, assisted by Bruno Huhn, at the piano. She presented the following program:

Separazione, Arr. by Sgambati; Non dar più pene, o caro, Scarlatti; Fior di dolcezza, E. Del Valle de Paz; Odorava l'April, Attilio Pirelli; Margaretlein, Grieg; Im Haine, Die Rose, Lachen and Weinen, Schubert; Schlaflied, Moszkowski; Hochbeglückt in deiner Liebe, Wolf; How Many Thousand Years Ago, Huhn; Fern Song, Bullard; The Blue Pigeon, Hadley; A Forest Song, Whelpley; Wir wandelten, Brahms; La bergère Colinette, Old French; Si j'étais Dieu, Courtland Palmer.

Of Miss Dunham's performance it may be said that she fulfilled most markedly the promise which she gave when heard here last year. Her art is more mature, more finished—in short, she has acquired those things which were lacking when previously heard. Her voice is a rich soprano, highly colorful in the middle register, and she sings most admirably in pitch. Her high tones were big and full, almost too much so for the auditorium, but she carried her entire rendition so ably that the shortcomings of the hall, the acoustics of which are hardly satisfactory, were forgotten.

Before the last group Mr. Huhn informed the audience that the "Society of Authors, Composers and Publishers" had demanded too large a fee for the performance of Barbirolli's "Si je pouvais mourir" and Piené's "La Brise," and also that these two songs would be omitted, Brahms's "Wir wandelten" being substituted. The announcement met with the approval of the audience and the final group consisted of the mentioned Brahms song, an old French chanson, "La bergère Colinette," and Courtland Palmer's "Si j'étais Dieu."

Mr. Huhn's work at the piano showed not only musicianship of a high order, but also virtuosity, which the difficult Wolf song gave him an opportunity to display.

A. W. K.

TO SING DEBUSSY NOVELTY

MacDowell Chorus Promises Production of "Martyre de St. Sebastien"

Before the end of the present season the MacDowell Chorus, Kurt Schindler conducting, will be heard in New York in "Le Martyre de Saint Sebastien," one of the musical novelties of Paris last Spring. The music is by Claude Debussy, while the text of the poetic drama is by Gabriel d'Annunzio.

At the same concert Wolf-Ferrari's "Vita Nuova" will be sung. The composer will be in New York at the time to attend the production of his opera, "Le Donne Curiose," and will be invited to conduct "La Vita Nuova."

At a concert of the MacDowell Chorus on December 12, in Carnegie Hall, Liszt's centenary will be celebrated by a performance of his "Legend of St. Elizabeth." The orchestra of the Philharmonic Society will accompany the chorus. Robert Blass will be one of the vocal soloists.

New Vocal Quartet Organized

E. S. Brown, manager of musical artists, has announced the formation of a vocal quartet having as its members Shanna Cumming, soprano; Rosa Linde, contralto; Paul Dufault, tenor, and Gardner Lamson, bass, all artists of known ability and musicianship.

"Der Rosenkavalier" Censored by German Empress

BERLIN, NOV. 18.—The libretto of Dr. Richard Strauss's latest opera, "Der Rosenkavalier," has been censored and edited to meet the ideas of the Empress who objected to the presentation of the opera in Berlin until some of its risqué passages were cut out. Before the Empress would consent to the work being produced in any of the royal theaters it had been played in its original form in all the important cities of Germany except Berlin, where Dr. Strauss is Musical Director.

Zimbalist Pleases Baltimore Audience

BALTIMORE, NOV. 18.—Efrem Zimbalist, violinist, met with a great reception from a highly enthusiastic audience at his recital at the Peabody Conservatory, Friday afternoon. The critics agree in praising his pure tone, impressive style and appealing simplicity. At the conclusion of his program he was compelled to give two extra numbers and still the large audience, standing, clamored for another number.

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PASQUALI'S TRILLS CAPTIVATE ST. LOUIS

**Soprano a Popular Soloist in
Concert with Zach
Orchestra**

ST. LOUIS, Nov. 18.—St. Louisans have shown that they prefer the Friday matinee to the one on Saturday, for yesterday afternoon there was a very good attendance to hear Mr. Zach and the orchestra render a fine program, assisted by Bernice de Pasquali, the coloratura soprano from the Metropolitan Opera House.

Director Zach opened the concert with Tchaikowsky's overture fantasia, "Romeo and Juliet," a number with decided contrasts and much color. The orchestra gave it a reading showing much careful practice. The violins especially were remarkable for their warmth of tone. The second number was the Beethoven Symphony No. 5, and the new number on the program was a tone poem, "Procession Nocturne," by the French composer, Rabaud, after Lenau's "Faust." It is intense in its emotional expression of the wanderings of "Faust" and was beautifully rendered. Mr. Zach closed the program with Chabrier's "España Rhapsodie," one of the most popular numbers that the orchestra plays.

Mme. Pasquali first sang the recitative and aria from Donizetti's "Linda di Chamounix." Her second offering, "The Bell Song" from "Lakmé," particularly showed her wonderful coloratura quality and elicited as an encore "Beautiful Bird" from "The Pearl of Brazil." One can not say too much about the beautiful quality of Mme. de Pasquali's voice and the extreme ease with which she sings the most difficult arias. Her appearance here last year created a most favorable impression and her work this time has increased her popularity. The same concert will be given tonight.

The inaugural "Pop" concert took place last Sunday and despite a cold and windy day more than 300 persons were turned away from the Odeon, which was filled quite fifteen minutes before the opening number. The selections from "Madama Butterfly" and the waltz from "The Count of Luxemburg," played for the first time, were the most popular numbers.

The audience was most enthusiastic over Mr. Zach's "Reverie" and was long and loud in its demands for an encore, which he cheerfully gave. These concerts are perhaps the most regularly attended non-subscription concerts that have ever been given in St. Louis.

James Quarles has begun a series of six free organ recitals on Saturday afternoons. The first took place to-day, with Mrs. George Dobyn as soloist.

The Grand Opera committee has just started a voting contest among the season subscribers as to what operas they most desire here during the season in February. It is understood that "Thais" and "Tristan und Isolde" are among those which have received the greatest number of votes. George W. Simmons, a member of the executive committee, recently attended the opening of the Chicago company in Philadelphia and heard "Carmen" with Mary Garden. He immediately wired the local committee urging that it be placed in the St. Louis repertoire. H. W. C.

Emma Lohr Opens Wilmington Season

WILMINGTON, DEL., Nov. 14.—The first musical event of the season, a song recital with harp by Emma Lohr, assisted by Miss Simmons, violin, and Alice Kirk, at the piano, was given here recently. Miss Lohr, who is a pupil of Ange Albert Pattou, the famous teacher of Yvonne de Treville, was heard to the best advantage in a well-selected program. The songs were of intrinsic merit, and rendered with the art of which Miss Lohr is past mistress.

Slézak Resigns from Vienna Opera— American Takes His Place

Leo Slézak, the Czech tenor, has resigned from the Imperial Opera House in Vienna, of which he has been a member for years, and will henceforth devote himself to this country. He will return to the Metropolitan Opera House early in January. Alfred Piccaver, the American tenor, of Albany, N. Y., who has been singing at Prague, will take Slézak's place in Vienna.

Helen Waldo's Comprehensive Tour

Helen Waldo, whose programs of children's songs, Shaksperian lyrics and Scotch songs, have created a vogue, is, with the exception of less than a dozen open dates,

completely booked from the middle of December to February 1. After the latter date Miss Waldo will fill engagements on the Pacific Coast returning through Texas, Oklahoma and the middle western States.

MME. KAUFMANN'S PROGRESS

**Soprano Wins New Laurels at National
Federation Concert in New York**

The aria "Ah! fors è lui," from "Traviata," and a group of songs including Grieg's "Ein Traum," d'Hardelot's "Sans Toi" and Woodman's "A Birthday," served to again present Mme. Minna Kaufmann to the New York musical public on Thursday evening of last week, at a concert given in connection with the convention of the National Federation of Women's Clubs, at the Hotel Astor.



—Mishkin Photo.
Minna Kaufmann

The new York Banks' Glee Club, H. R. Humphries, conductor, and Cecilia Bradford, violinist, added to the musical entertainment on this occasion.

Mme. Kaufmann, has spent the Summer in Paris coaching especially in French songs with Maurice Lafarge, and her singing last week gave evidence of marked progress. In tone production, phrasing and enunciation she displayed those rare qualities which have always made her interpretations delightful. Her splendid vocal technic enables her to do full justice to coloratura arias, while as a *lieder* singer she has an ingratiating style and refinement.

Mme. Kaufmann will be heard frequently this season throughout the country in song recitals. Her studio work at Carnegie Hall is making constantly greater demands upon her time, and in her large class of pupils there are several singers of great promise.

LAURELS FOR MAUDE KLOTZ

**Brooklyn Soprano Brings Hoboken
Auditors to Their Feet**

Maude Klotz, the popular Brooklyn soprano, added to the laurels that have been showered upon her this season by scoring an emphatic success before the Deutscher Club of Hoboken, N. J., on Saturday evening, November 18. Her dramatic singing of Protheroe's "Ah! Love but a Day!" brought a storm of applause, and a genuine ovation followed Arditi's famous waltz song, "Il Bacio," which was placed on her program at the request of members who heard her sing it for the New York Liederkranz earlier in the season. She was obliged to respond to an encore and gave Emmell's "Philosophy" such a droll interpretation that a roar of laughter augmented the applause.

In her second group she gave Liszt's "Lorelei," and though in distinct contrast to the other numbers, she rendered it with great effect, bringing many of her enthusiastic German hearers to their feet to acclaim her with "bravos." She was again forced to respond to an encore, and sang Mrs. Beach's "The Year's at the Spring." She will sing again for the club later in the season.

Giacoma Ginsburg Plans Répertoire

Giacoma Ginsburg, the baritone, who is to tour the country in joint recital with Augusta Cottlow, has selected his repertoire from the following schools: Russian—Tchaikowsky, Arensky, Rachmaninoff; German—Schumann, Brahms, Grieg, Hugo Kaun; English—Woodman, Charles Loeffler, MacDowell; French—Bizet, César Franck, Debussy, Maurice Ravel; Italian—Bossi, Simgalia. All songs will be rendered in the original language.

Six-Year Vienna Contract for Baklanoff

George Baklanoff, the Russian baritone, has decided definitely not to return this season to the Boston Opera Company, of which he was for several seasons one of the most successful and important members. Instead, according to a cablegram received last week, he will join the Imperial Opera in Vienna under a six-year contract.

The Philharmonic Orchestra, of Hartford, Conn., under the direction of Robert Prutting, gave its first concert of the season on November 18. The program included works by Massenet, Elgar, Herbert, Liszt, Reinald Wërrenrath, the baritone, was the soloist, and by his splendid voice and artistic singing scored a full measure of success.

CARL POHLIG'S REMINISCENCE OF LISZT

COSIMA WAGNER'S book on Liszt contains not only her own reminiscences of her father, but additional contributions from friends and pupils of Liszt. Among these contributors, as noted by the music editor of the New York Post, is the eminent conductor of the Philadelphia Orchestra, Mr. Pohlig, who was asked by Frau Wagner to write something about Liszt's life in Rome in 1881, when Pohlig was one of his pupils. Liszt left one day for a fortnight's visit to Wagner, then staying at Siena:

"As the train drew away from Rome Liszt leaned out of the window and told his pupil (Pohlig) not to forget to go see the princess, and he then sank back into the car, showing his air of lassitude. This was the departure. But his return to Rome after the visit to Wagner was such a contrast to his going away that it made a very marked impression on Pohlig, because it not only revealed the extraordinarily in-

spiring effect which Wagner had on Liszt, but also led Liszt to make a remark about his own compositions of a more or less prophetic character. Liszt, according to Pohlig's reminiscence, looked ten years younger after his fortnight in Siena; he was full of enthusiasm, and told Pohlig that Wagner had showed him the score of 'Parsifal,' which was not yet finished, but which, Liszt explained, needed but a few months to complete. He had found Wagner in a very gay and witty mood, and related that among other things Wagner said to him: 'I have stolen from you, my dear Franz, in my 'Parsifal.' Not understanding the remark at first, Liszt then explained to Pohlig that Wagner meant that in the opening bars of the 'Parsifal' prelude he was indebted to Liszt's symphonic poem, 'The Bells of Strassbourg,' for the now famous opening strains. Liszt seemed very proud of the use Wagner had made of his musical ideas, and then added, referring to his own symphonic poem, 'There will also come a time for this.'

TWO OPERA COMPANIES NOW IN SAN FRANCISCO

**Permanent French Organization for
Coast Metropolis May Result if
Season Is Success**

SAN FRANCISCO, Nov. 10.—Musical interest centers in the opening of the season of French opera by the Paris Grand Opera Company at the Valencia Theater, on November 15. Meyerbeer's "Les Huguenots" is the opening attraction. The advance sale of seats looks favorable for a highly successful and brilliant season which is to last three months. Managers Grazi and Greenbaum hope for a permanent San Francisco opera company should this season prove a success.

An excellent orchestra of fifty for the opera is composed of San Francisco players and several from Eastern cities. Among the latter are Otto Kegel, first trumpeter of the Pittsburgh Symphony Orchestra; Mr. Randall, bass clarinet from the Boston Opera House Company; Mr. Decker, bassoon player from Chicago, and Mr. Cummington, contra bassoon player from Manchester. Among the local men are Charles Heinsen, viola; Theodore Mansfeldt, cello; Mr. Ariola, bass, and Mr. Mundweiler, oboe. The concert masters will be John Marquart and Emilio Meris and the conductors Bardou and Pointel. Other operas for the first week are "Faust," "La Juive" and "Lakmé."

It would seem that the French Opera would be sufficient for this city's music lovers, yet the Lombardi Opera Company is to have a short season at the Cort Theater beginning November 19.

Henry Hadley has been busy with the organizing of the new symphony orchestra since his arrival in this city, and the work is so nearly completed that rehearsals will begin this week. At last week's meeting of the Musical Association Will L. Greenbaum, the impresario, was appointed business manager of the orchestra.

So deep an impression has the playing of Leonard Borwick made upon San Francisco musicians that he is sure to play before crowded houses should he return here at another season. There could not possibly have been more enthusiasm than greeted him at his third concert on Sunday afternoon. He gave a program before the Piano Club at Berkeley to-day.

The twentieth concert of the Beringer Musical Club was given recently at Century Hall and an excellent program was enjoyed by a good-sized audience. Harry Samuels played Professor Beringer's two-violin numbers, "Supplication" and "Presage of Spring" with the composer at the piano. His "Valse Entrainante" for two pianos was given by Zdenka Buben and himself.

Several of Mme. Beringer's pupils sang creditably.

Beatrice Clifford, a pianist who has recently returned from seven years' study in Berlin, gave an attractive program last week at San Rafael.

The Treble Clef Club, the women's organization of the University at Berkeley, presented Julian Edwards' comic opera, "When Johnny Comes Marching Home" on Friday evening, November 3, at Idora Park Theater. The society has Paul Steindorff for its leader.

Steps are being taken towards organizing a permanent band in Oakland which will come under the municipal auspices next year. The matter is in an experimental stage and weekly concerts are now being given and will be continued through the Winter.

A program of compositions by Mrs. A. A. Crowley was given last week at the Sequira Club. Mrs. Olive Reed Cushman, soprano; Ethel Taylor, violinist; Mrs. John Ramsey Hunter, contralto, and Robert Thomas, baritone, were the soloists. Mrs. Crowley accompanied the singers.

Ann Arbor Hears Maud Powell

ANN ARBOR, MICH., Nov. 18.—Maud Powell and the worst storm of the season arrived simultaneously last night, but, nevertheless, nearly 3,000 persons crowded into University Hall to hear the famous violinist. Her splendid work repaid them for doing so. Once before, many years ago, Maud Powell played here, but at that time she had not attained the virtuosity which is now hers. Her program consisted of the Spanish Symphony, by Lalo; Prelude and Allegro, by Pugnani-Kreisler; "La Fleurie," by Couperin-Powell; "Rondo," by Mozart; a Brahms's sonata, Cui's Russian "Cradle Song" and three Hungarian dances. Her accompanist, Waldemar Liachowsky also found favor by the sympathetic quality of his playing.

Mme. Schumann-Heink has found a protégé in Washington, D. C., in the person of Gretchen Hood, the soprano soloist of the Metropolitan Methodist church. While in Washington recently for the Boston Symphony Orchestra concert, the great singer had Miss Hood give an exhibition of her abilities at a private audience at the Arlington Hotel. Mme. Schumann-Heink at once arranged with Miss Hood for a meeting in New York early in December when she will introduce her to managers in the metropolis, and she has also expressed a readiness to give Miss Hood letters to teachers and friends in Europe likely to be of assistance.

Pupils of Alice Lyon gave a very pleasing piano recital at her home in Bridgeport, Conn., on November 11.

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LILLA ORMOND SOON TO GIVE UP PUBLIC CAREER

Already Undertaking Farewell Appearances Before Marriage—Soloist Again with Boston Symphony

Boston, Nov. 20.—Lilla Ormond, Boston's popular mezzo-soprano, was soloist for the second time this season with the Boston Symphony at the concert in Cambridge last Thursday evening, when she sang the recitative and aria of *Asael* from "L'Enfant Prodigue" and a new composition by George W. Chadwick, which the composer has dedicated to Miss Ormond. The song is a setting of an old Irish poem, "Aghadoe," written by John Todhunter, one of the early Irish poets. The music is in Mr. Chadwick's best style and he certainly caught the atmosphere of the poem. Miss Ormond gave the song its first public performance and was rewarded, literally, with an ovation.

Miss Ormond was soloist at the first concert of the season by the Boston Symphony Orchestra in New Bedford, Mass., October 21, when she sang the Bemberg aria, "La Mort de Jeanne d'Arc" and a Debussy number. She will be soloist again with the Symphony this season at one of the Providence, R. I., concerts. She left last week for the West and will sing at a musicale Thanksgiving Day at the home of Mrs. Bryan Lothrop, wife of one of the directors of the Thomas Orchestra. This is the fourth consecutive year that Miss Ormond has sung at these Thanksgiving Day musicales of Mrs. Lothrop's. On January 4 she will give a recital at Jordan Hall, and this will probably be her farewell public appearance in Boston, in view of her forthcoming marriage, in April, to H. R. Dennis of New York. Miss Ormond is a very young woman to begin making "farewell appearances," but it is understood that she has definitely decided to end her professional career this season. This will be genuinely regretted by her many warm admirers.

Miss Ormond and her accompanist, Daisy Green, will be in the South in February and expect to attend the Mardi Gras in New Orleans. D. L. L.

The "Madame" Absurdity

[From London Musical Opinion.]

A correspondent of *The Guardian* deals with the "Madame" absurdity and asks for a reason. Rashly, I venture to think, the editor acts as informant. He tells the applicant that it is a "convention" of the musical world that a married lady singer retains her maiden name with the prefix "Madame." As well say that it is a "convention" for a stepmother to ill treat her stepchildren or for a workman to imbibe too much on a Saturday night. To come to fact, married lady singers are called "Madame" when they sing under their proper names; all retaining the maiden name do not elect to pose as foreigners. For some time after her marriage Mrs. Hamilton Harty sang as "Miss" Agnes Nicholls—a by no means single instance. Some American married vocalists on the operatic stage keep to the proper prefix, just as though they were the wives of cabinet ministers or were ordinary English ladies. If the original word is to be retained on any plausible ground, why the foreign rather than the English form?

A concert was given in Boston last week by advanced students of the New England Conservatory of Music. Malcolm W. Sears of Mattapan opened the program with an organ solo, Fantasia and Fugue in G minor, by Bach, followed by pianoforte selections by Bessie Farnsworth of Shirley, Mass.; Mrs. Claire G. Oakes, Portland, Ore.; and Herbert J. Jenny, Milwaukee, Wis.; songs by Glenna Pritchard, Dayton, Ky.; violin solos by Percy Leven of Somerville, Mass., and Rudolf Ringwall of Bangor, Me. The closing number was an organ solo, Sonata in G minor, first movement, by Guilmant, played by Frank S. Adams, of Jamaica Plain, Mass.

A very interesting song recital was given under the auspices of the New England Conservatory of Music in Jordan Hall, Boston, recently by Ramon Blanchart, regisseur of the opera school, assisted by F. Stuart Mason, of the faculty. The program included songs by Leoncavallo, Tosti, Rotoli, Massenet, Hue, Chadwick, Alvares and Aguirre, the latter, "Los ojos verdes," being dedicated to Mr. Blanchart. There was a large audience.

The Good Will Club Orchestra gave an interesting concert in Unity Hall, Hartford, Conn., on November 15. Grace Walker Nichols, contralto, and Antoinette Farnham, pianist, were the soloists. The orchestral program was an ambitious and interesting one. The annual concert of the

KUBELIK AT HOME AND IN PARIS SALON



Jan Kubelik, Violinist, in Salon of a Wealthy Art Patron of Paris

OF the pictures given above, the upper was taken in the salon of a wealthy art patron and music lover in Paris. Jan Kubelik, the violinist, was engaged to give a recital and chose the location shown in the picture for the scene of his work.

Mme. Kubelik, in the music room in the picture and the number is tried out for her verdict. Mme. Kubelik is an accomplished musician and has been of the greatest assistance to the famous violinist. This picture was taken by Burton Holmes during a recent visit to the Kubelik home.



Music Room in the Kubelik Castle, "Bychory," in Bohemia

The lower picture reveals the music room in the Kubelik castle, "Bychory," in Bohemia. Mr. Kubelik never practises in this room, but does his preliminary work in his own music room in the top of the castle. When a composition is ready for public playing Kubelik summons his best judge,

Yale University Orchestra was given in College Street Hall, New Haven, Conn., recently. A program of Yale music was given.

Clifford Wiley, baritone, Effie Hendrickson, soprano, and Ethel Pollard, pianist, gave a concert in the Blackstone Library, Branford, Conn., on November 16. Goetze, Huhn, De Koven, Mozart, Beach, Ronald and Herbert were the composers represented on the program.

The Meriden, Conn., Philharmonic Orchestra, gave a concert at Poli's Theater, November 20. The program included Mendelssohn's "Scotch" Symphony, Schubert's "Rosamunde" overture and excerpts from Thomas's "Mignon."

Harry Burleigh, the well known interpreter of negro spirituals, appeared as soloist recently at a concert given by the Women's Club of New Britain, Conn., and scored a pronounced success.

"JUGGLER" MONTREAL'S BEST OPERATIC TREAT

Massenet's Opera Ably Performed, with Paul Sterlin in Title Role—Wagner Performances Next Season

MONTREAL, Nov. 19.—There was a continuance of packed houses at the five performances of the Montreal Opera last week. It is an unusual thing to be able to secure seats after six o'clock in the evening. Comparing this with last season, when the theater was sold out only a half-dozen times during the entire season, it is evident what an immense advance the opera has made in the affections of Montrealers.

The feature of the week was the first performance of Massenet's "Le Jongleur de Notre Dame," with Paul Sterlin, a clever singer and an exceptionally intelligent and poetic actor, in the rôle of the Juggler. Its presentation was perhaps the most wholly satisfying thing that the opera has afforded us.

At the popular concert on Saturday afternoon M. Hasselmans, the new French conductor, made his Montreal début as a cellist, in which capacity he won a very high reputation in France before taking up the conductor's bâton. In the Popper Concerto he made a tremendous hit.

The local newspapers are busy contradicting one another about the plans of the Montreal Opera regarding a permanent home. There is no doubt whatever that most of the money required is already promised, and that a site will be secured in time for building operations to start next Spring; but in the meanwhile the promoters are keeping their intentions as dark as possible. Director Jeannotte has announced that there will be an experimental series of German performances next season, with a view to making Wagner a part of the regular repertoire later on. This is conclusive proof that he has in view the securing of a larger stage, a larger orchestra pit and a considerably larger auditorium.

The Dubois String Quartet, the only chamber-music organization in the city this season, gave its first performance in the Windsor Hall on Wednesday before a good-sized audience. Although a long way from being a well-cemented and solid body of players, these four artists are giving Montreal more interesting performances every year. K.

The Sweet-Tempered Liszt

[From *Le Cri de Paris*.]

Liszt, whose centenary we have been celebrating, was a sweet-souled character. One day two of his friends, musicians, resolved to put the maestro into a passion. "Which one of his habits," they inquired, "would most seriously trouble him were he deprived of it?"

"Perhaps," was the answer, "he would suffer most if deprived of a well-made bed."

The two confederates with a lous bought over a servant to their designs. She was not, it was agreed, to make his bed for that night.

Liszt slept badly, and the next morning simply said, "You have forgotten to make my bed."

For two days following she neglected making the bed, and on the third day the maestro simply said:

"I see that you have decided not to make my bed. Well, let it alone. I have come to accustom myself to it."

Beecham to Give Light Opera

LONDON, ENG., Nov. 10.—A possibility that the Aldwych Theater in Kingsway, which has stood empty for some months, may presently reopen its doors as an opera house is suggested by its purchase by Joseph Beecham, the millionaire father of Thomas Beecham, of opera fame. For the moment the house, which is said to have been sold for \$150,000—one-third of what it cost to build—will be used for a Christmas production of a children's play, something after the style of "Pinky and the Fairies." After that Mr. Beecham's plans are rather indefinite, but his present intention is to produce light opera.

A welcome innovation which Mr. Hammerstein will introduce at the new London Opera House will be the issue of "Roamer Tickets." These will entitle the bearers, as the name indicates, to go to any part of the house from which they may wish to watch the performance. Each ticket will cost six shillings, and may be obtained in advance, but of course their number will be strictly limited.

Mary Washington Ball, of West New Brighton, Staten Island, made her début as a classic dancer Sunday, November 19, at the meeting of the Normal School of Physical Education in West Fifty-ninth street, New York.

GABRILOWITSCH'S MUNICH RECITAL

His Activities as Conductor and Pamphleteer Have Not Lessened His Powers as Pianist—Germaine Schnitzer to Tour America—The Conductorless Royal Opera

MUNICH, Nov. 9.—Ossip Gabrilowitsch, who, like Hans von Bülow, is conductor, pianist and pamphleteer combined, recently gave his annual recital. The American colony was very much in evidence, and thus there was gratification for the eye as well as the ear. The average German woman is no doubt good, and sometimes she is beautiful, but her apparel very seldom exhibits any taste. Now the American woman is, I am sure, nearly always good, and here in Germany she appears always to be good-looking, and certainly her attire invariably exhibits good taste. Therefore a Gabrilowitsch audience bears the stamp of Fifth Avenue or State Street and is, in Munich, a thing apart.

I had not heard the Russian artist in some years, and I hasten to say that wielding the baton has not in any way affected the power of his wrists, nor could I observe any signs of stiffness in his fingers, which might have come from the work of writing his terrific onslaught on Krehbiel. No, he is still one of the great pianists of the day. Others may equal him in virtuosity, but his deep musicianship and the poetic quality of his interpretations are traits which he shares with but a few.

I had an interview a few days ago with Germaine Schnitzer, the Austrian pianist, who also appeared here at a recital. She informed me that she had been engaged by the Baldwin people for an American tour next Fall. Her recital was attended by almost every pianist in town—Stavenhagen being one of the most enthusiastic of the applauders. For sheer virtuosity, breadth and power, this young girl's playing is extraordinary.

Do you remember when Heinrich Conried gave "Die Fledermaus" at the Metropolitan a few years ago how Krehbiel denounced the production as a shameful desecration of that temple of art? I recall the incident just now, because in the current issue of *Velhagen und Klasing's Monatshefte*, Wilhelm Klengel in an article on operettas states that the first performance of Johann Strauss's masterpiece on a

grand-opera stage took place in Hamburg in 1891, with the best artists of the company in the cast, Katherine Klafsky and Willy Birrenkoeven among them. The conductor was—Gustav Mahler!

Frederic Lamond devoted his recent recital entirely to compositions by Beethoven. The Scotch pianist is highly esteemed here, and the hall of the Vier Jahreszeiten was too small to accommodate all those anxious to hear him. This speaks volumes for the musical culture of the Bieropolitans. And yet when that unique organization, the Bohemian String Quartet, a few evenings before, appeared in the same place, there were a great many empty seats. "Die Boehmen," as they are called here, performed a new quartet by Max Reger. Its opus number—121—shows that the composer, who has not yet attained middle age, is startlingly prolific. In point of thematic invention as well as structural unity, this work makes a stronger appeal than the one which the Kneisels performed last season. The adagio, especially, noteworthy for its beautiful theme, worked out most admirably.

The Royal Opera still suggests a tempest-tossed ship, with an incompetent steersman. It is difficult to believe, and yet it is true, that an institution at one time or another directed by Hans von Bülow, Hermann Levi, and Felix Mottl, is actually going-a-begging for a first-class conductor. Even the local critics are losing patience, as well they may, for since the beginning of the season some of the performances would hardly be tolerated in a provincial town. The Intendant is very anxious to secure Bruno Walter, of Vienna, but he refuses to invest him with the authority to engage singers or to select new operas. And, therefore, Herr Walter, a pupil of Mahler's and a very fine conductor, cannot even be tempted with a salary of thirty-thousand marks a year.

JACQUES MAYER.

Mme. Hamaker-Heyne's Concert

A concert was given on November 15 at the Carnegie Lyceum, New York, by Mme. Hamaker-Heyne, soprano, with the assistance of H. Martonne, violinist; Paul Kefer, cellist, and E. P. Mesthene, flutist. Mme.

Hamaker-Heyne sang the Mad Scene from "Lucia," an aria from "Traviata" and two songs. She has an agreeable and at times flexible voice, but the German *Lied* is evidently more suited for her voice than coloratura passages. Mr. Martonne played the Concerto in E Minor acceptably and Mr. Mesthene played an Allegretto, by Godard, and a Menuet, by Mozart. The delight of the evening was Mr. Kefer, a cellist well known to New York audiences, who played Russian songs by Lalo, an Etude of Chopin and the Papillon of Popper.

Darmstadt's American Contralto in New "Carmen" Costumes

DARMSTADT, Nov. 1.—Kathleen Howard, the contralto of the Darmstadt Royal Opera, re-commenced her work in September, after her flying trip to America. She was scheduled to sing *Amneris*, *Dalila* and *Carmen* in one week. Unusual interest attached to the last named performance, as in it she wore for the first time her "real Spanish costumes," which were designed by the great Spanish painter Zuloaga and made by the famous Paris *costumière* Muelle. Miss Howard has a passion for correctness in costume, which is highly appreciated by the artists' colony of Darmstadt. Her historically correct Egyptian dress for *Amneris* excited much comment last season, and the new *Carmen* costumes have created an equal sensation this year. The stuffs, which are not to be found outside Spain, were specially imported for Miss Howard. The gown for the last act is particularly striking, being a wonderful "confection" of grass-green satin and old lace. In addition to singing the entire repertoire of the first contralto of the Hof-theater, here, Miss Howard has many concert and recital engagements in Darmstadt, Wiesbaden and the towns of the "Bergstrasse."

Peabody Alumni Association to Broaden Its Scope

BALTIMORE, Nov. 18.—The Peabody Conservatory Alumni Association will broaden its scope of activity in respect to its social features this season. The social events will include an informal reception to out-of-town students of the Conservatory and later in the season a banquet will be given. The closing evening will be devoted to a performance by the members of the Alumni Association of the Gilbert-Sullivan operetta, "Trial by Jury." The Association will continue to support the alumni piano scholarship, which has for years past provided at the conservatory the education of many talented and worthy pupils. The officers of the Association are Harold Randolph, president; Howard R. Thatcher and Hermine Hoen, vice-presidents; Marion C. Rous, recording secretary; Bertha Leary, corresponding secretary; Frederick R. Huber, treasurer, and J. Alan Haughton, chairman executive committee. W. J. R.

Tina Lerner's Russian Tour

BERLIN, Nov. 7.—Tina Lerner, the pianist, who is making a tour of Russia, scored the greatest success of recent years both with press and public as soloist with the Riga Symphony Orchestra in Riga under the renowned conductor Georg Schuevoigt on October 29. The audience was the largest

of the season and the pianist was recalled innumerable times, having to respond to many encores. After Riga, Miss Lerner will appear in Rostoff-on-the-Don, Ekaterinoslaw, and Fiodosi, returning to St. Petersburg to play the Chopin Concerto in F Minor under Alexander Siloti at the Siloti concerts in that city. The other soloists announced for the Siloti concerts during the present season are Ysaye, Thibaud, Pablo Casals, Rachmaninoff, Scriabine and Cortot. The same soloists will appear at the Moscow Philharmonic Concerts where Miss Lerner will repeat the Chopin Concerto under Felix Weingartner.

O. P. J.

Ernest Hutcheson on Tone Production

"Three things are necessary for the production of beautiful tone," said Ernest Hutcheson, the pianist, in a recent interview; "imagination to conceive it, sensitive mechanism to produce it, and an acute ear to judge whether the effect produced is what one intended it to be. Too little attention is usually paid to quality of tone production in the early stages of piano study. Even in the most strictly technical exercises, beauty of sound should be striven for, and the training of the ear should be as careful as the training of the muscles. All attempts to force tone are fatal. If you have a tone that is naturally small, be satisfied to build it up gradually, and never at the expense of beauty. Above all, let the ear constantly guide and criticize the work of the fingers."

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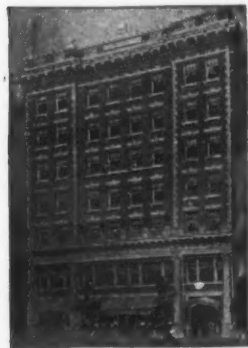
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PEPITO ARRIOLA AS CARUSO SAW HIM ON HIS WAY HERE



Pepito Arriola, the Spanish boy pianist, who returned from Europe recently, is now on an extensive tour throughout the country. The accompanying cartoon was made by Caruso on board the S. S. *Kronprinzessin Cecilie* the day preceding his arrival, on which occasion Master Arriola gave the following program:

Nocturne, A Major, Prelude No. 19, Polonaise, A Flat, Chopin; Liebestraum, Liszt; Auf Flügel des Gesanges, Mendelssohn-Liszt; Hungarian Rhapsody, No. 6, Liszt.

Piano Recital by Raymond Havens

ALBION, MICH., Nov. 18.—Raymond Havens, the pianist and member of the faculty of Albion College, gave a recital before the largest audience ever assembled for a musical affair here last Wednesday evening. He played the following program:

Prelude and Fugue in F Minor, Bach; Sonata Appassionata, op. 57, Beethoven; Allegro Assai, Andante con Moto, Allegro ma non troppo, "If I Were a Bird to Thee I'd Fly," Ave Maria, Henselt; Valse Romance, Carl Baermann; Nocturne in C Sharp Minor, Ballade in A Flat, op. 47, Chopin; Auf dem Wasser zu singen—Schubert, "The Nightingale," Alabielf, "Will o' the Wisps," Rhapsody No. 12, Liszt.

Mr. Havens was especially commended by critics and audience for his masterly interpretation of the Beethoven Sonata and the group of Liszt compositions. R. D.

Edith Castle in Boston Musicales

BOSTON, Nov. 20.—Edith Castle, contralto, who was soloist at the opening concert of the Chromatic Club at the Tuileries early in the month, sang at the second of a series of Sunday evening musicales at the First Spiritual Temple last week, her numbers including three duets with Elma Igelmann, soprano.

Miss Castle also sang at a private musicale at the home of Mrs. George Hills, Brookline, Tuesday evening last, when Leh-

mann's "The Daisy Chain" and the quartet from "Rigoletto" were given. Miss Castle also sang a group of songs. She has many engagements booked for the near future. D. L. L.

MAUD POWELL IN THE WEST

Famous Violinist Draws Big Audience in Grand Forks, N. D.

GRAND FORKS, N. D., Nov. 17.—There was an immense gathering of music lovers in the auditorium of the Wesley Conservatory when Maud Powell gave a recital there the other evening. The great American violinist has a large and enthusiastic following in Grand Forks and her appearances are always looked forward to with eagerness as one of the crowning events of the musical season. Miss Powell presented an interesting program on this occasion. It began with Lalo's "Spanish Symphony" and included also Pugnani's "Praeludium," Miss Powell's own beautiful arrangement of Couperin's "La Fleurie," a Mozart Rondo, a Grieg transcription, Harry Gilbert's "Scherzo," some Brahms "Hungarian Dances" and short pieces by Cui and Wieniawski.

None but a violinist of the greatest breadth could present all of these works with perfect success, and Miss Powell is such a violinist. Her readings were refreshingly beautiful and so perfect was each of the shorter numbers that it would be difficult to decide in which she created the deepest impression. She had, of course, to give many encores and did so with the utmost generosity.

Joint Recital at Peabody Conservatory

BALTIMORE, Nov. 17.—A joint recital of unusual interest was given at the Peabody Conservatory Friday afternoon by Mrs. Mabel Garrison Siemomn, soprano, and Bart Wirtz, 'cellist. The recital opened with Klughardt's Concerto for 'cello, in A minor, which was followed by Vreul's "Poème," for 'cello and organ, with Harold D. Phillips at the organ, and Dvorak's "Waldes-

THE FRONT DOOR OF MUSICAL APPRECIATION

[W. J. Henderson in New York Sun.]

WRITER—You have a musical ear, have you not? If you hadn't you would hardly care to go to concerts. You can hear whether the pianist gets a beautiful tone from the instrument, whether he makes the notes all distinctly heard and whether he puts light and shade into his performance, can't you? And vice versa, you can hear when he pounds the instrument till the wires jangle, smears the passages so that the successive notes cannot be distinguished at all and keeps the kettle boiling over from start to finish, can't you?

Friend—Certainly I can. But what has all that to do with it?

Writer—The ability to distinguish these matters is the front door of musical appreciation. Those who try to climb in over the back fence by ignoring these things will never appreciate anything but will talk a lot of meaningless jargon which they themselves do not understand.

Friend—Do you wish me to believe that when it sounds good to me it is good?

Writer—Presupposing that you have a musical ear, I do mean just that. If you have not a musical ear, you cannot hear musical qualities at all, and therefore you can neither really enjoy nor judge. Three-quarters of musical criticism are statements of fact, not expressions of

opinion. And for the same reason three-quarters of all musical enjoyment rests on the ability to receive certain facts. It is not a question of opinion whether a violinist plays in tune or not. The only question to be raised is: Can you hear whether he does? Your hearing or not hearing cannot alter the fact. It is not a matter of opinion whether the piano is out of tune. It is a matter of fact. It is equally not a question of opinion whether the celebrated prima donna at the opera is singing off the key. That also is a matter of fact. That nine-tenths of the people who go to the opera never hear her false intonation makes no difference whatever. The fact remains. It is not matter of opinion as to whether an orchestral conductor takes a tempo so fast that the violinists cannot play the notes. That is a matter of fact. It is not a question of opinion whether an orchestra's attack is ragged and its playing generally wanting in unanimity. These are matters of fact.

Friend—But I often hear things which sound muddled and rude and harsh and ugly to me. I feel absolutely certain that I hear correctly, but I don't know anything about these things and I suppose therefore that it all ought to be that way.

Writer—Well, dear friend, be not deceived. Your ears are wiser than your mind.

ruhe" and Popper's "Vito," for 'cello. Mr. Wirtz was obliged to respond with an encore. Mrs. Siemomn sang groups of Italian and German songs, closing with "In March," by her husband, George Siemomn. Both artists received a hearty reception and were repeatedly recalled. Clara Asherfeld was the accompanist. W. J. R.

A people's orchestra has been organized in Washington, D. C., with William Laurier as director. The aim is to give a series of

Sunday concerts at the Belasco Theater, Washington. The programs, while of a lighter nature than the usual symphonic programs, will embrace the best music of the masters. The first concert is scheduled for December 10 with Hans Kronold as soloist.

Raoul Laparra, composer of "La Habañera," is completing a new opera, "Amphitryon," which is destined for a Marseilles premiere.

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New York World—

Mr. John Finnegan's magnificent tenor voice was heard in two selections, the "Celeste Aida" and the "Prize Song" from the "Meistersinger," both of which were sung in a thoroughly artistic manner, he being compelled both times to respond to encores.

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RUSSIAN SYMPHONY IN FIRST CONCERT

Modest Altschuler Conducts Orchestra and Arthur Friedheim, Pianist, Is Soloist

The Russian Symphony, Modest Altschuler, conductor, gave its first concert of the season at Carnegie Hall, New York, on Saturday evening, November 18, with Arthur Friedheim, pianist, as the soloist. The program was as follows:

Tchaikowsky, Symphony No. VI, "Pathétique"; Adagio cantabile e con moto (from the string sextet, "Souvenir de Florence"), adapted for string orchestra by Modest Altschuler, first time; Liszt, Piano Concerto in E Flat (in commemoration of the centennial of the composer's birth); Tchaikowsky, "March Slav."

Mr. Altschuler gave a reading of the "Pathétique" which, while possessing certain temperamental virtues of Russianism, was somewhat lacking in sensitiveness and, in a sense, of the true stature of the work. He attained his most satisfactory effect in the third movement, for which he was particularly applauded. He has considerable yet to gain with his orchestra in the way of precision. He made some efforts to suppress an over-vociferous kettle-drummer, though with only partial success.

In the Adagio from the Sextette for strings, arranged by Mr. Altschuler for orchestra, the audience had a very agreeable surprise. The work is in the composer's most graceful vein and breathes the peculiar fragrance one so often finds in Tchaikowsky's works. The work of the strings in this composition was quite satisfactory, and the adaptation for orchestra has been effectively made.

Arthur Friedheim, who has an established reputation as one of the foremost pianists of the present day, and especially as a Liszt player, gave a remarkably fine performance of the brilliant, though somewhat hackneyed, Liszt Concerto. Technical difficulties seemed not to exist for him, for he subordinates the exacting octave work and general passage work entirely to the musical value of the composition he is performing. His composure is something quite worthy of note, for in the long tuttis he sat at the piano with apparently nothing in mind except a highly musicianly conception of the general scheme of the work of which he was a part. If his tone is not as round and full as that of some other virtuosi, his splendid interpretation and his keen sense of what Liszt meant in certain passages more than atone for this delinquency. He was recalled a number of times, and graciously added the Sixth Rhapsody of Liszt, which he played with thrilling effect.

A brilliant performance of the "March Slav" closed the concert.

The Sunday Afternoon Concert

At the Sunday afternoon concert the "Pathétique" Symphony was repeated, as was the E Flat Piano Concerto of Liszt, with Mr. Friedheim again as soloist. The "Andante cantabile" from the String Quartet, op. 11, was played by the entire body

of strings with good effect, and three movements from the "Nut-cracker Suite"—"Chinese Dance," "Dance of the Miri-tons" and "Danse de la fée-dragée," the latter of which was enthusiastically applauded and repeated, the celesta solo being particularly pleasing to the audience.

Mr. Friedheim repeated his brilliant performance of the Liszt Concerto and again added the Liszt Rhapsody as an encore.

The "1812" Overture, noisy as it is, was played in good style and brought the concert to a satisfactory close. The audience was not large.

DYORAK PROGRAM BY NEW YORK SYMPHONY

Helen Reusch, Soprano, Makes Her American Debut as Soloist at Concert

On Sunday afternoon, November 19, Walter Damrosch, with the Symphony Society of New York, gave a Dvorak program consisting of the following works of the Bohemian master:

Symphony in E Minor, "From the New World"; songs (a) "Lasst mich allein," (b) "Am Bach," (c) "Maiden's Lament," (d) Gypsy Song, Helen Reusch, soloist; Slavonic Rhapsody, G minor.

The first movement was given in a lively and electrifying tempo, which was very gratifying. The Largo was characterized by some particularly expressive work of the lower strings toward the close of the movement. The performance of the symphony was particularly distinguished by a fine quality of tone from the different groups of the orchestra, and by noteworthy smoothness.

Helen Reusch, soprano, who made her first appearance in America on this occasion, made a distinctly pleasing impression. Of pleasing personality and of clear and limpid vocal quality and sensitiveness of musical feeling, she delighted the audience with her rendering of the four Dvorak songs. Her voice is fresh in quality and her interpretations sympathetic. Particularly noteworthy was her expression of tenderness and delicate pathos in the "Maiden's Lament." She also gave the stirring "Gypsy Song" with force.

After her group Mr. Damrosch said that, since the afternoon was still young, he would interpolate three movements of a Suite for Strings in D Major, by Handel, the whole of which he had performed at the Friday concert of the previous week. The interpolation met with approval and it was much enjoyed.

The brilliant Slavonic Rhapsody, with which the concert closed, seems rather long for its content. It is chiefly recommended by its folk-tone quality and the brilliance of its orchestration. The audience was large and enthusiastic. It is always of doubtful advisability to give programs consisting entirely, or almost wholly, of the works of one composer, and while this concert was very enjoyable a greater variety might have made it still more so.

ARTHUR FARWELL.

Choir Singers Injured in Automobile Accident

NEWBURGH, N. Y., Nov. 20.—Edith Crawshaw, a contralto, who until recently sang in the Marble Collegiate Church, New York City, was seriously injured yesterday at Burnside, near here, when an automobile in which she was riding turned over. John Desserth, her fiancé, who also sang in the same church, was in the machine when the accident occurred, as were two others, and all were injured. Miss Crawshaw and Mr. Desserth left New York recently to sing in the Union Presbyterian Church here.

Halstead P. Hoover, of the vocal department of the Public Schools of Washington, D. C., has organized a chorus of one hundred and fifty voices, selected from members of the Central High School. This chorus was recently heard at the Church of the Covenant in several selections from Gaul's cantata of "Ruth." It is Mr. Hoover's plan to present Gaul's "Joan of Arc" with his chorus during the coming season. This particular cantata has never been heard before in Washington, so its rendition by the school chorus is creating much interest. The soloists will be selected from members of the organization.

The Tuesday Morning Musical Club, of Springfield, Mass., held its first meeting of the year on November 14. An operatic program was presented, the operas drawn upon being "Tannhäuser," "Aida," "Waldmäre," "Gioconda" and "Parsifal."

DRESDEN'S EYES ON AMERICAN ARTISTS

Wagner Lecture-Recital by San Francisco Pianist—A Violinist of Promise

DRESDEN, Nov. 8.—A very gifted American pianist of San Francisco, formerly a pupil and later a graduate of the Dresden Royal Conservatory, Annie Keller Wilson, recently gave a cycle of four performances illustrative of the music and text of the Wagner "Nibelungen Ring." Miss Wilson's intelligent interpretation demonstrated the possession of real inspiration for her subject, her lecture and her piano-forte illustrations, revealing at the same time an intimate acquaintance with Wagner's giant work. As a pianist Miss Wilson can boast of a technic that seems infallible and she possesses a marvelous power of orchestral tone quality. This gifted American should be awarded a foremost place among Wagnerian interpreters. Big audiences applauded her vigorously.

Another American artist of great promise is Sascha Culbertson, the violin wonder of Sevcik's famous school. Although still very young Mr. Culbertson is already in possession of a technic which enables him to play most difficult selections such as Paganini's "Hexentanz," Ernst's "Last Rose of Summer" and Wieniawski's D Minor Concerto.

Louis Persinger, the violin virtuoso, who is to tour America, played several numbers, including Lalo's F Major Concerto, in a musicianly manner, at a recent recital.

In the first Philharmonic concert Alexander Heineemann made a huge success as an interpreter of song. He presented works by Schubert, Schumann, Hermann, Loewe and others. Frederic Lamond gave Liszt's E Flat Concerto, which some days later was performed at a Liszt celebration by Emil Kronke. Among those who contributed Liszt programs in honor of the Liszt centenary were Richard Burmeister and Harry M. Field. Both are remarkable Liszt exponents.

At Roth's music salon a new composer, Max Trapp, scored a sensational success with his Opus 3, a quintet for piano and string instruments, that reveals unusual gifts. His work is full of vitality and swing and is not without originality.

A Dresden composer, Dr. Hugo Daffner, is busy on an opera, the text of which is founded on Goldoni's "Diener zweier Herren." It is entitled "Truffaldino." It is said to have been conceived in the most modern style.

A. I.

\$250,000 ORGAN DEDICATED

Louisville Has Week of Impressive Church Music

LOUISVILLE, Nov. 18.—The dedication of the new \$250,000 Christian Church of Louisville by a week of impressive exercises enlisted the services of the famous quartet of the church, several noted organists and the Louisville Choral Club. This club is made up of ten quartets from the various churches, and is under the direction of Clement Stapleford.

The Choral Club sang on Thursday eve-

ning to an audience of several thousand persons who packed the church to overflowing and extended down the steps to the sidewalk. The program comprised the following numbers:

Martin Luther's choral, "Ein Feste Burg;" Goetz, "By the Waters of Babylon;" Palestrina's "Glory Patri" (antiphonal); Boito's "Hail Sister Angels" (Mefistophele); Mendelssohn's "Thirteenth Psalm" and "Handel's "Hallelujah."

The soloists of the church, Mrs. Douglas Webb, soprano; Mrs. Robert McCord, contralto; Wilbert Embs, tenor, and John Peterson, bass, sang the solos in these numbers. Carl Shackleton was the accompanist.

On Friday evening November 10, Frederick Cowles, organist of Calvary Episcopal Church, gave an organ recital upon the new organ of the Christian Church, which closed the week's services.

At the other services during the week the regular church quartet sang elaborate programs under the direction of Fannie Bolling Carter, organist-director.

The organ of the new church is one of the largest and most beautiful in the South. It has three manuals, is antiphonal, and contains, besides the echo, a set of cathedral chimes.

H. P.

MINNEAPOLIS SYMPHONY ORCHESTRA IN CONCERT

Rudolph Ganz Appears as Piano Soloist, Meeting with Great Enthusiasm

MINNEAPOLIS, Nov. 18.—The Minneapolis Symphony Orchestra gave its regular Friday evening concert at the Auditorium before a large audience. Rudolph Ganz was the soloist, and seldom has a pianist with the orchestra been greeted with greater enthusiasm than Mr. Ganz met with after his masterly performance of Liszt's Concerto in A Major with the orchestra. He was compelled to respond to two encores, giving Liszt's "Liebestraum" and the same composer's transcription of Chopin's "The Maiden's Wish." He is a great pianist in every sense of the word.

The Brahms Symphony No. 1, in C Minor, was given an able reading by Mr. Oberholfer and his men. Liadow's "Kikimora" and Karl Bleyle's "Flagellantezug" were the other orchestral numbers representing the modern music.

At the last popular Sunday afternoon concert Arthur Shattuck, the young pianist, was the soloist. He made a most favorable impression, showing fine technic and the enthusiasm of youth, as well as musical sentiment and feeling.

The Young People's concerts will begin Friday afternoon, November 21. A large attendance is expected from the school children, and every attention is being given to interest the children. Mr. Oberholfer will give a talk explaining the program.

E. B.

Stransky to Play for Wage Earners

Two concerts for New York wage earners are to be given at Carnegie Hall by the Philharmonic Orchestra, under Josef Stransky, the first on Sunday afternoon, December 10, and the second on Sunday afternoon, February 25. Arrangements for the concerts have been completed with the Wage Earners' Theater League and the Theater Center for Schools. The soloist for the first concert will be Paolo Gallico, pianist.

SUCCESS OF ALICE NIELSEN'S WESTERN TOUR

BOSTON, Nov. 20.—Alice Nielsen, America's popular prima donna soprano, spent a few hours in Boston last week before going over to New York to make arrangements for coming operatic engagements at the Metropolitan and also to confer with her manager regarding other concert engagements.

Her concert tour of Canada and the Middle West, which has just closed, covered five weeks, under the direction of Charles L. Wagner, former manager of the St. Paul Symphony Orchestra, and now associated with R. E. Johnston, the New York manager. During that time she traveled more than 7,000 miles, singing in 18 cities. Miss Nielsen stood the test of travel with flying colors and was quite as fresh and ready for work at the close as at the beginning of the journey.

The tour included concerts in Fort William, Ont.; Winnipeg, Man.; Calgary and Edmonton, Alb.; Valley City, N. D.; Minneapolis and Duluth, Minn.; Horton, Mich.; Appleton and Madison, Wis.; Nashville, Tenn.; Lincoln, Neb.; Kansas City, Mo.; Des Moines and Webster City, Ia.; Chicago and Canton and Columbus, O.

There were many interesting features connected with the tour, not the least of which was the enthusiastic reception accorded by the public and the press. Miss Nielsen was obliged to encore every number and many times her audience insisted upon a double encore.

Particularly popular numbers for the soprano were the arias from "Madama Butterfly" and "Tosca" and songs by Landon Ronald, Rogers, Tosti, and Cadman. As encores she often sang old, familiar melodies, "Coming Thro' the Rye," "Suwanee River," and "Last Rose of Summer." These, invariably, brought a storm of applause, greater even than that following the program number.

Miss Nielsen received much praise for her selection of an excellent supporting company.

Another important feature from the business side of the tour was that local managers were especially anxious to book return engagements. Already contracts have been signed for another tour of Canada and the Middle West by Miss Nielsen next season and a number of new places have been added to the itinerary.

D. L. L.

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"KÖNIGSKINDER'S" FINE REVIVAL

An Even Better Production of the Poetic Humperdinck Opera than Last Season's at Metropolitan—Two Debuts in Season's First "Tristan"

It was eminently fitting that the greatest of last season's successes should have been the first work upon which the serious attention of Metropolitan opera-goers centered once the opening ceremonies had been complied with. And so when Humperdinck's "Königskinder" was revived on Wednesday evening of last week the Metropolitan held an audience that, except for the number of standees, was fully equal in size to that of the opening night. Moreover, there was very nearly as much enthusiasm, which is quite comprehensible in view of the reappearance of such luminaries as Geraldine Farrar, Mr. Goritz, Mr. Jadowker, Mr. Reiss, Mmes. Fonia, Wickham and Mattfeld, not to mention the admirable Mr. Hertz. Then, too, there is always cause for rejoicing in this wondrously poetic opera—which seems destined to become a classic—and last week's presentation of it was in many details an improvement over those last year, hard as this may be to believe.

It was frequently asserted last year that Geraldine Farrar's *Goose Girl* had already reached a stage at which nothing more could be done to perfect the impersonation. Yet once again last week did the American soprano demonstrate that it is useless to set bounds arbitrarily to her resourcefulness and imagination. By a series of deft and charming touches she has lifted her embodiment of the rôle to an even higher plane of poetic beauty than it occupied last season. Most graceful and charming is her action when, in looking at herself in the mirror of the spring, she steps up on the ledge of the trough—a novel device. The pathos of her acting and singing in the last act affects the hearer more forcibly with every succeeding hearing. Vocally Miss Farrar was in splendid shape on this evening, and particularly in passages sung *mezza voce* there seemed far more artistic delicacy than formerly. She refrained from forcing her voice and of the stridency which sometimes mars her highest tones there was little. It should be added that Miss Farrar's newly acquired slenderness adds distinctly to the *Goose Girl's* picturesqueness.

Mr. Jadowker sang the *King's Son* excellently and with far less inclination to chop his phrases than he has been wont to exhibit. Mr. Goritz's *Fiddler*, and the *Broommaker* and *Woodchopper* of Messrs. Reiss and Didur were inimitable as usual. Miss Wickham's *Witch* passes muster, while Mme. Mattfeld's *Table Maid* is one of the most striking pieces of characterization on the operatic stage. Rita Fonia sang the *Innkeeper's Daughter* for the first time, and did it so beautifully that one regretted the part was not longer. The *Child* was charmingly done by Cleo Gascoigne. All were called before the curtain again and again after the surpassingly lovely scene which closes the second act. Mr. Hertz and his orchestra rose to splendid heights in this score wherein richness of harmony, gorgeousness of color, transcendent beauty of melody and intensity of emotion combine to form an entrancing master work.

First "Tristan" of Season

Caruso in all his glory could scarcely have attracted a larger audience than that which, on Friday night of last week, attended the performance of that most inspired and impassioned of all love operas, "Tristan und Isolde." Interest was heightened through the fact that it was the first Wagner performance of the season, and Mr. Gatti is to be heartily thanked for regaling his Wagnerian patrons with the greatest of the great at the outset instead of starting them off on "Tannhäuser" or "Lohengrin," as is usually done.

It was only by the merest chance, however, that the performance was not deferred, for Mr. Burrian was suffering from a severe hoarseness and there were rumors during the day that the substitution of another opera was imminent. He was induced to make the attempt, however, and though he saved his voice to the extent of being almost inaudible during much of the second act he acquitted himself as creditably as the circumstances would allow. A long cut was made in one of his principal speeches in the last act. Dramatically, however, Mr. Burrian was as effective a *Tristan* as usual.

But if there was disappointment over Mr. Burrian there was more than ample compensation in the doings of Mme. Fremstad and Mr. Toscanini. The *Isolde* of the former has grown immensely in vocal and dramatic stature since last year, when it already commanded high admiration. Never

since she has been a member of the company has her voice sounded more glorious in its richness, plentitude and emotional coloring than last week, and never has she so surpassed herself in sheer sensuous beauty of tone. She has now grasped much of the biting irony of *Isolde's* lines in the first act. Her outbursts of wrath were superb in their majesty. Upon her fell the chief burden of the love duo last week, and nobly did she bear it, while the "Liebestod" was of transporting eloquence. Mme. Fremstad was deluged with applause and flowers.

Mme. Matzenauer was the *Brangäne*. She acted it impressively and further confirmed the vocal impression created at her debut. The episode of the tower song lost some of its subtle loveliness, for Mme. Matzenauer sang it too loudly and not always with perfect fidelity to the pitch. The new baritone, Hermann Weil, made his bow as *Kurwenal*. His voice is not large

nor heavy of texture, and there are times at which it seems lacking in resonance. Nevertheless, it is distinctly pleasing and should win favor for Mr. Weil, who is also a good actor. Herbert Witherspoon delivered *King Mark's* long speech with pathos and dignity; Hinshaw was an excellent *Melot* and Lambert Murphy, who made his first appearance at the Metropolitan, was the *Seaman*. He sang with sweetness and warmth of tone and with poetic feeling.

Of overwhelming breadth and emotional power was Mr. Toscanini's reading of the score. Considerations of space, unfortunately, prevent one to dwell on its innumerable details, and it is necessary only to state that its sublime eloquence left the hearers in a state of supreme exaltation.

Big Audience for "The Girl"

Apparently the "Girl of the Golden West" has lost none of its power for commanding the interest of the multitude. When it was revived on Thursday night there was an imposing audience and the enthusiasm after every act was of the warmest. A number of curtailments and changes have been made in the opera during the Summer. The character of *Billy* has been eliminated, several episodic incidents have been cut from the first act and the last seventeen

bars of the last act have been rewritten. All this has materially benefited the work. The cast last week was the familiar one. Caruso as *Johnson* sang gloriously. From a dramatic standpoint this rôle is one of the best things he does. Mme. Destinn's *Minnie* was a delight to the ear, and Mr. Amato's *Rance* is a piece of characterization that stands out as one of the best of the operatic stage of to-day affords. The lesser rôles were well done and Mr. Toscanini conducted with fire.

On Saturday afternoon occurred the *première* of "Lobetanz," which is discussed elsewhere in this issue.

Popular "Madama Butterfly" was revived before a delighted Monday night audience. As a matter of course the effectiveness of the opera owed its usual debt to the beautifully moving impersonation of the title rôle by Geraldine Farrar—an impersonation of which no one ever wearies. She was in fine vocal shape. Riccardo Martin made his first appearance of the season as *Pinkerton* and sang with a glorious outpouring of tone. There is no better *Pinkerton* on the stage to-day. Scotti was the usual suave and sympathetic *Sharpless*, and Rita Fonia delighted connoisseurs by her expressive singing of the music of *Suzuki*. At Mr. Toscanini's hands every subtle beauty of the score stood forth prominently.

Effie Leland, violinist, while Mr. Bawden's songs were rendered by Clara Yocum Joyce, and Mr. Zeckwer gave his own paraphrase in a manner that created enthusiasm.

ZIMBALIST'S SECOND RECITAL

New York Music Lovers Again Enjoy Rare Artistry of Young Violinist

A second recital by the violinist Zimbalist was heard at Carnegie Hall, New York, on Tuesday afternoon, November 21. The program was as follows:

Handel, Sonate, E Major; Bach, Chaconne; Bruch, Scotch Fantasia; Zimbalist, Suite in Old Style, Prelude, Sicilienne, Menuet, Largo-Finale; Schumann, Abendlied; Kreisler, Caprice Viennois; Tor Aulin, Humoresque; Sarasate, Introduction and Tarantelle.

The extraordinary qualities which have so swiftly lifted this violinist to a place among the foremost artists of the day were again manifest on this occasion. He revealed more character in the first three bars of the Handel sonata than many excellent artists reveal in an entire recital. There is a lofty beauty, a reverence, in his touch of the strings which renders every note that he plays a testimony to a rarely idealistic conception of the nature and function of music.

The "Chaconne" took on new values under his prismatic touch. His magical sweeps and rushes of tone reminded one of Israel, the angel whose heart-strings are a lute, after the imaginings of Poe,

The trembling, living wire
Of those unusual strings.

His broad and majestic chord playing at the beginning and end of the work was like a mighty Alpha and Omega, signaling the incipience and finality of all things.

The suite composed by himself is not greatly distinguished, although not without charm. At least he writes real melodies and is a genuine harmonist, which latter is seldom the case with violinists.

The closing group, of a lighter and more showy character (the sweets serving as dessert to a very square meal), was relieved of any character of mere technical display by the exquisite fancifulness of the violinist's performance.

The great audience was enthusiastic throughout. Sam Chotzinoff, who accompanied Zimbalist, revealed himself a man of superior artistic attainments.

ARTHUR FARWELL.

Paderewski Sonata at Margulies Concert

For their first concert of the season in Carnegie Lyceum last Tuesday night the Margulies Trio played a program consisting of Haydn's Trio in E Flat, Paderewski's Violin Sonata in A Minor, op. 13, and Bossi's Trio Sinfonico in D. The first of these was played with true Margulies artistry and finish of ensemble. In the second Miss Margulies and Mr. Lichtenberg collaborated, with the happiest results. The two artists deserve heartiest thanks, moreover, for bringing this sonata to the attention of concert-goers. Like most of the rest of Mr. Paderewski's work, it has too long been permitted to lie unheard. Its three movements are beautifully tinged with Slavic color, fascinating in melody and rhythm, and not long. The sonata was enthusiastically received. Bossi, who appears to be almost as prolific as Max Reger—the present trio is his op. 123—has little of account to say in his composition, wherefore it is exasperatingly long drawn out. It was, however, admirably played.

H. F. P.

OPERA FAREWELLS IN PHILADELPHIA

Dippel Organization Gives Last Performances Until February—New Music by Hahn Quartet, with Marion May an Engaging Soloist

PHILADELPHIA, NOV. 20.—The operatic event of the last week—the last of the Philadelphia-Chicago Company until February—was the return of Mme. Tetravzini, who made her reappearance in "Lucia" on Wednesday evening, and was heard again in "La Traviata" on Saturday afternoon.

On both occasions the Metropolitan was crowded. It was more than a year since the soprano had been heard here in opera, her only appearance last season being in concert at the Academy of Music, and she received a rousing welcome. It was evident ere she had sung half way through her first act aria, the "Regnava nel silenzio," that her voice has gained in both power and brilliance, the middle and lower tones having broadened considerably, so that there is now less of the childish, immature quality that used to be noticeable. Almost her voice has become, it seems at times, that of a dramatic soprano, while none of the flexibility or bird-like sweetness has been lost. The others in the cast did themselves high credit—Bassi, as *Edgardo*; Sammarco, as *Lord Ashton*; Venturini, as *Arturo*, and Henri Scott, as *Raimondo*.

The week opened with "Carmen," repeated on Monday evening with Mary Garden again in the title rôle, Sammarco as *Don José* and the same cast as on the opening night, with the exception that Huberdeau replaced Dufranne as the toreador and was well received, though the rôle did not prove to be one of his best. Friday evening Massenet's "Cendrillon" was given for the second time, under some difficulty, as Miss Garden, who takes the part of the Prince, was in New York that afternoon and on her way back was delayed by a railroad accident, being held up for more than an hour and a half, so that she did not arrive at the Opera House until some time after the conclusion of the first act, her first appearance in the opera being at the opening of the second act. Meanwhile there was no little consternation among the opera people, as it was not known whether the performance could be completed, but the audience had a good time, as Maggie Teyte, Jenny Dufau, Mabel Riegelman and Mr. Dufranne volunteered to sing solos, and gave an informal concert until the arrival of Miss Garden. The imperturbable Mary, in spite of all she had been through, was as placid and charming as ever when the curtain finally went up on the second act of the opera at 10:15, and acted as gracefully and sang as well as if nothing had happened.

The Farewell Performance

At the farewell performance on Saturday evening "Hänsel and Gretel" was sung in English in a manner that gave evident delight to a large "popular-priced" audience. Humperdinck's charming fairy opera had a competent cast, in which Mabel Riegelman, the diminutive soprano who has sung many small parts, had an opportunity to show her talent to better advantage than usual, her *Gretel* being a captivating portrayal in every respect. Marie Cavan also made a favorable impression as *Hänsel*, looking the part of the boy and acting with spontaneity and spirit, while her pleasing voice is always well used. Alfred Szendrei, the new Hungarian conductor, held the baton. This performance ended the local season, so far as the Dippel or-

ganization is concerned, until February 12, when the second series will be opened with "Tristan und Isolde." Meanwhile the Metropolitan Company from New York will come over for nine Tuesday evening performances, beginning to-morrow night with "La Gioconda," Caruso, Amato and Destinn being in the cast.

Hahn Quartet Introduces New Music

The Hahn Quartet gave its first recital of the season in Witherspoon Hall last Friday evening, presenting a new composition, "Novelletten," by Otto Mueller, a member of the Philadelphia Orchestra, as the instrumental feature of a program which had an added attraction in the appearance of Marion May, contralto, of New York, as soloist. The new composition is a quartet of originality and much musical charm, being marked by ingenuity of construction and a nice regard for musical effect, each of the four instruments being felicitously employed, while the work as a whole has dignity and loftiness of style. Its third and last movements—Canzonetta and Moment Musical—are especially attractive, the canzonetta being a delightful morceau, à la scherzando. The interpretation was in the usual sympathetic and finished style of Mr. Hahn and his associates—Messrs. Cole, Meyer and Schmitz—the other numbers being by Converse—Quartet, op. 18—and Dvorak's Quartet, op. 96. Miss May was received with marked cordiality, her attractive personality and graceful ease of manner at once placing her in the good graces of the audience, while vocally her success was pronounced. Her first number, Donizetti's dramatic aria, "O Mio Fernando," from "La Favorita," was given with authority and feeling, but she was still better liked in the group of three songs which she gave as her second number. They were Haydn's "Spirit Song," a ballad by Riccardo Martin entitled "O Come Beloved," which is possessed of more than ordinary merit, and Schneider's dainty "Flower Rain," so exquisitely sung that it had to be repeated. Miss May has a contralto voice of rich and sympathetic quality which at times seems to be more on the mezzo order, as her high tones are noticeably good, being full and clear and produced with an ease and fluency that indicate her ability to sing music extending above the contralto range.

The Manuscript Music Society last Thursday evening gave a concert for the entertainment of its members, entering upon its twenty-first season. The society, of which Dr. W. W. Gilchrist is the president, is in a flourishing condition and is one of Philadelphia's notable musical organizations. On Thursday evening the program was opened with a group of three songs written by Henry A. Lang, a Barcarolle, a Romance, and "Serenade to the Marionettes," all of which showed the originality and musical skill and insight of this excellent composer, who was the winner of the prize for a trio for piano and strings awarded by the National Federation of Musical Clubs at its last meeting. A reverie for violin by Agnes Clune Quinlan; a group of songs by Clarence K. Bawden; a trio for piano, violin and cello, by Constantin von Sternberg, and a paraphrase on Strauss's "Till Eulenspiegel and His Merry Franks," by Camille Zechwer, completed the program. Miss Quinlan was assisted in the interpretation of her composition by

GRAND OPERA NOW CONCERNS CHICAGO

Dippel's Company Faces Better Support than Ever—Max Rabinoff Confides Difficulties of the Impresario's Life—Ben Atwell Shakes the Hand of Wight Neumann—Myrtle Elvyn's Choice Collection of Love Epistles

Bureau of Musical America,
No. 624 South Michigan Ave.,
Chicago, Nov. 20, 1911.

THE crisp air is keen with expectancy for the Chicago grand opera season that is to open this week at the Auditorium under more brilliant auspices than ever. The attention attracted by the organization at its *première* in Philadelphia, the substantial welcome it received, the increased attendance and the larger financial returns indicate an interest not to be disregarded as the practical public of to-day pays for that which pleases and interests. That public spirit here is awakened to the value of opportunity has significant force in the statement that the subscription nights have already recorded nearly a third more in cash for the strong box than was realized last year.

The first six days on the season have included several striking novelties and will advance a number of new and interesting factors and find the favorites of last season securely enthroned with large opportunities to increase their sphere of influence. The Auditorium has been attractively refurnished and all of the environment improved for housing notable productions adequately and attractively.

The current recital season has opened wonderful vistas of opportunity for the ambitious amateur whose proud relatives and admirers insist that the pent-up parlor or school platform is too restricted a field for genius that needs nothing short of the concert hall for its exploitation. There has been such a continual flow of musical entertainment of minor moment that the seasoned concert-goer wonders how or why it happens. Still there are reasons, good reasons, and while the smaller halls have been perpetually bright o' nights echoing the hopes and fears of ambitious melodists, the real musical patron, with preferences established, finds pleasurable variety in the calls of established artists and the activity of the past fortnight indicates that there is no race suicide, as it concerns the multiplication of artists. The lesser concerts, if they are legion, do fill an important page for observation in chances for progression and the maintenance of "atmosphere" that all musical aspirants must breathe in order to grow. While many feel called and comparatively few are chosen, there is ever the hope that fortune will favor the ones who have the gift of temperament and the technical equipment that must be its associate to make it telling and successful. In this melting pot of music there is always some precious metal that is to possibly become a vitalized potentiality in the idols of the near future.

The high standards of the music schools, their broadening aim in music education and the great specializing forces in the independent teachers have made Chicago felt as a big and growing factor in the educational line. Those who survive the tests of the school recital may ambitiously seek the wider opportunity for expression and the local press have been more than generous in kindly comment when real talent makes its mark.

Fritz N. Huttman, director of the Antoinette LeBrun Operatic Quartet, had to cancel several engagements last week and was called to this city to attend the funeral services of his mother, who died at the family home on the North Side.

John J. Hattstaedt, the head of the American Conservatory in the lobby of Orchestra Hall Friday afternoon, after hearing Harold Bauer play the Schumann A Minor Concerto, remarked: "I have, I am

glad to say, always advised the members of my normal class to attend the Bauer recitals for the study of perfectly proportioned technic and the benediction of lovely tone." A real compliment from an eminent educator.

Max Rabinoff, of New York, London, St. Petersburg and Chicago (in the name of freedom why "Limited"?), who has Russian dancers galore, Russian orchestra and is generally doing a rushing business, claims that the Mordkin dancing aggregation alone require 115 cars to move from city to city and has more than forty-seven varieties of temperament to appease. It appears that each dancer, except the most important one, has a manager or secretary or sub-confidant to make crop and weather reports, but to see that the Russian names are not misspelled, and, above all, to see that the photographs are rightly arranged in the lobby of the theater. If a refractory type slips its mooring in bills, or a picture is "skied" in the theater an earthquake is commonplace compared to the trouble aroused. On the eve of their big opening here last Sunday one of the leading premier packed her shark-soled sandals and scant draperies and departed for the East completely surrounded by her personal managers—on a ten minutes' notice couched in words of many syllables.

Manager Charles Wagner sailed in from a preliminary season of twenty concerts with Alice Nielsen and Riccardo Martin happy over so much success that it has resulted in demands for so many return dates that he is actively figuring on a Spring tour. In the interim he is enjoying the way in which Rudolph Ganz is becoming popular in piano recitals everywhere.

Myrtle Elvyn, the beautiful Chicagoan who has been charming the eyes and ears of continental Europe for eighteen months, has accumulated a vast correspondence from importunate but unknown admirers who couch their compliments in German. The customs inspectors found them of such inflammatory character that the local board of underwriters has demanded that they be fireproofed. Mr. Gamble, the head of the Gamble Hinge Music Company, has undertaken to bind these epistles for further safety and confine them in the sacred vaults of the Archaeological Society. As more pictures of this fair American ornament postal cards in Germany than any other living subject all of the letter writers are at liberty to keep the shadow as continuous inspiration for long-distance sentiment.

One of the startling tip-ins of the orchestral program Friday afternoon was the following full page announcement: "A Musical Tea is being given this afternoon in the Louis XVI room of the Congress Hotel by the School of Domestic Arts and Science. You are cordially invited to take tea after the concert. Mrs. James Sidney Burnett will sing." To a non-tea drinker this leaves wide margin for speculation, as to what sort of leaf makes the best steeping for music. The old war-horses might prefer "Formosa Oolong," but at the same time they would naturally desire to keep their "gunpowder dry." "Uncolored Japan" would hardly do for colorful music or the hectic temper of these times, while "Basket-fired Japan" would seem more appropriate for an *al fresco* entertainment than the luxurious surroundings of the chastest dining hall in Chicago. The pure "Darjeeling" of India might suggest the soft strains of the Orient, while Congou English Breakfast would inspire a healthful Anglican atmosphere, or, the green varieties "Pinhurst" and "American" would imply modernity in music to be played allegro.

Eva Mylott, the Australian contralto who has been making Chicago her headquarters, last week went to Winnipeg to join Jan Kubelik as vocalist in his concerts on the Pacific coast tour.

Two curious circumstances have occurred in the series of concerts given within the fortnight, both reflecting credit upon younger artists—not only as to their own power, but to their gifts as teachers. In the first instance Hugo Kortschak, the first violinist with the Theodore Thomas Orchestra, who recently established an independent studio in the Fine Arts Building, demonstrated his own virtuosity in an interesting and admirably revealed program and this week was followed by one of his gifted pupils, Amy Emerson Neill, a sixteen-year-old girl, happily gifted with an ear remarkable for pitch and a technic so well cultivated that it most adroitly disguised the helping hand of her preceptor in revealing the real content of the ambitious compositions in her program. The second instance of this sort was Harold Henry, a pianist, who followed the example of the violinist, in the matter of independence, whose recital was fraught with equal interest and his interpretation marked by subtlety and distinction. One of his pupils, Mabel Bond, followed him on the same stage a week later, playing in a fashion that gave great promise for the artist's succession. Such happy accidents are interesting.

One of the notable events of the week was the peace congress meeting of Ben Atwell, publicity promoter and partner of the Rabinoff enterprises, and the redoubtable F. Wight Neumann. Several years ago Mr. Atwell left the newspaper field and launched into the larger work of production, giving Sunday afternoon concerts at the Auditorium. Mr. Neumann, at that time, was practically in possession of the concert field, and felt grieved and grouchy that any one would dare make an innovation. Mr. Atwell immediately proceeded to puncture the somewhat sensitive anatomy of the gentleman who had dominated the field for nearly a quarter of a century by frequently announcing his intention to knock down the "Chinese Wall of Exclusion" that had been put about Chicago concerts. Thereafter the contest steadily grew stronger, acrimonious and more personal. However, the impresario and his youthful rival met and buried the hatchet amiably last week in the Auditorium with a hearty hand clasp and mutual wish for good luck.

Horatio Connell was a sojourner here last week, having an important baritone part in the nearby city of Milwaukee, where he sang in Wolf-Ferrari's "New Life," with the Milwaukee Music Verein on Monday evening. Mr. Connell was to have appeared there later in the season, but his tour with the Minneapolis Symphony Orchestra necessitated the change.

One of the most modest, sensitive and accomplished members of the Chicago musical coterie, Mary Wood Chase, pianist and educator, was lifted into undesirable prominence last Thursday through slap dash newspaper sensation that crowded an unnerving incident under a scare head before ascertaining facts. Miss Chase, who has been making ready for her annual recital, was practising alone in her apartments in

a fashionable North Shore suburb, the members of her household having stepped out for a walk around the block, incautiously leaving the front door ajar. A precious pair of overcoat thieves inspecting the locality entered unobserved and before the musician, absorbed in her piano playing, realized there was company present, she was seized from behind, a handkerchief was twisted about her face and she was hurled to the floor before she had a chance for outcry. Happily, at this moment her absent friends returned and the thieves retired precipitately through the rear of the apartment. Beyond the nervous shock Miss Chase was uninjured, and it was not reported to the police. The enterprising afternoon papers next day learned of the matter and elaborated *ad lib.* without regard for detail. The telephone bell then began to ring continuously for the succeeding twenty-four hours, and telegrams of inquiry and sympathy came streaming in from anxious relatives and friends all over the country, even after she had bravely gone through the ordeal of an exacting concert program, that she insisted upon carrying out, in spite of her nerve-racking experience. One of the early aftermaths of sympathetic advice came from a portly and phlegmatic police sergeant who called at the apartment and after leisurely investigating the location of the front door mat and examining the rear steps of her apartments remarked oracularly: "After this tell your folks to shut and lock the front door when they go out."

CHARLES E. NIXON.

A PROGRAM OF BRAHMS

Hazel Huntley Heard in the MacBurney Studios in Chicago

CHICAGO, Nov. 20.—The poetry, philosophy and persuasive humanity of Johannes Brahms had interesting illustration last Friday evening at the MacBurney studios, in the Fine Art Building, by Hazel Huntley. Her former program excited such admiring interest that it was re-demanded, and it proved more attractive and illuminative than ever. Miss Huntley has made a close study of Brahms's music and reveals its idioms in both story and song delightfully.

Thomas MacBurney is an enterprising and broad-minded educator who takes peculiar pleasure in advancing the accomplishments of those associated with him, and the Friday nights in his studios are week-ends of pleasurable profit for all who enjoy their privileges.

C. E. N.

Augusta Cottlow to Give Recital at the White House

Augusta Cottlow, the American pianist, who is touring this country this season, has been invited to give a recital at the White House on December 14, the occasion being the Cabinet dinner.

Paulo Gruppe, the cellist, played in Montclair, N. J., on Tuesday night, before a packed house, and had a great success.

M. H. HANSON announces that

Mme. Marie Rappold

At Cincinnati November 17-18 was the soloist of the opening concert of the Cincinnati Orchestra.

At Chicago November 20 was the soloist of the opening concert of the Hotel Blackstone 11 o'clock Musicales.

At Minneapolis November 21 was the soloist of the opening concert of the Hotel Radisson 4 o'clock Musicales.

To-day Mme. Rappold resumes her duties as one of the leading sopranos of the Metropolitan Opera House, New York.

She will be available for concerts all along, but
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she will devote all her time to Concert Engagements

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AN ARTIST'S STUDY OF HIS AUDIENCES

Differences Between Germans, French and Americans, as Gruppe Sees Them

THE study of his audiences is one of the chief duties of a musical artist. Unfortunately there are not too many possessed of the faculty of close observation and it is therefore a matter of distinct interest when one is found who is sufficiently sensitive to comprehend the requirements of the public before whom he may chance to find himself. Paulo Gruppe is one of these rarities. During his lengthy travels the young 'cellist has made a close and careful study of audiences and has learned that there is a difference in the way a French, a German and an American one receives its musical entertainment.

"German audiences come to study," said Mr. Gruppe to a representative of MUSICAL AMERICA the other day, shortly after his arrival. "Germans are a nation of students and musicians and one feels that every phrase, every modulation, every change of color is observed, understood and appreciated. This is a source of great delight to the artist and at the same time a great schooling. No carelessness can creep into one's work."

"Audiences of different countries differ just as the speech, thoughts and ideas of the people differ. A nation's characteristics show themselves in many ways. The French are a pleasure-seeking people and so enter all forms of amusement in that mood. One charms, delights, interests a French audience; one does not instruct. As all things in life react one on the other, so does artist on audience, audience on artist. The American is a genius at whatever he undertakes. This country is young, but has made rapid strides in art, and its enthusiasm and zeal are the greatest incentive to the artist."

As to what he considers the essentials of true artistry, Mr. Gruppe says:

"A man may be the greatest genius in the world, but without character he sinks into oblivion. Work! Work! Work! Ten per cent talent and ninety per cent work and greatness lives."

"Music held me from earliest childhood. I was born in Rochester twenty years ago and at fourteen entered the Conservatory at Paris, having won a scholarship. I re-



Paulo Gruppe, 'Cellist, on His Arrival for His Forthcoming American Tour

mained three years and then returned to this country. I began my studies at the age of eight and have persevered and gone through the usual trials, tribulations and disappointments common to all who wish to reach the top rapidly.

"My highest ambition is to compose, to create. The virtuoso simply interprets others. He keeps alive the great masters, but other great masters should be born. There may be embryo Bachs and Beethovens; but to find, one must look. There may be concealed within us talents which we may never discover unless we are introspective."

lude in G Minor had its heavy color laid with deft and decisive hand, and the fair young player further exhibited her digital dexterity in Blumenfeld's Etude (for the left hand alone) in astonishing fashion.

As an indication of her growth in a new departure, her program comprised two of her own compositions, a novelette and a serenade—the latter being particularly clever and melodious. The "Rigoletto" Paraphrase was revealed with lyrical beauty and dramatic breadth and she gave a spirited final group of Liszt's shorter compositions in vital and dashing style that won the enthusiastic endorsement, and many recalls, from a large and fashionable audience. C. E. N.

Activities in Music Studios of New York

Miss Wycoff in Carnegie Hall Studio

Ella Emmet Wycoff, coloratura soprano, who is in concert work again this season, has opened a studio for vocal instruction in Carnegie Hall, New York.

American Institute Faculty Recital

The American Institute of Applied Music, at No. 212 West Fifty-ninth Street, New York, announces its first faculty recital to take place Saturday evening, when Louisa May Hopkins, pianist, will present a program of Bach, Mozart, Chopin, Reger, and Liszt numbers.

Miss Dennison Before Educational Alliance

Emma K. Dennison gave a recital for the Educational Alliance on Sunday evening, November 5. Miss Dennison sang her program with admirable discretion and was heartily applauded. She has been engaged to teach at the Recreation Rooms on Chrystie street.

Lambert Pupil to Be Heard

Probably the most talented pupil who ever studied with Alexander Lambert is a youthful boy of twelve, Beryl Rubinstein. The boy will make several appearances in New York this Winter, and great success is predicted for him by all who have heard him, his gifts being exceptional in every way.

Composer Kursteiner Teaches in New York

The songs of Jean Paul Kursteiner, an American composer, have attracted considerable attention in recent years and are appearing on the concert programs of singers throughout the country. Among the most successful are "Song of Life," "Canticle of Love," "Invocation to Eros," "That One Refrain," "Leave Me Not Yet, O Love," "Rose of the World" and "Love My Queen," all for low voice. Mr. Kursteiner is teaching piano and composition at Ogontz, Pa., and at The Belnord, New York.

At Miss Patterson's Vocal Studios

A number of musicales and lectures are being given in the studios of Elizabeth Kelso Patterson, the New York soprano and vocal teacher. On November 24, Mrs. Fletcher Copp gave an illustrated lecture on the Fletcher Music Method before a large and notable audience under distinguished patronage. The lecture was repeated in the evening for the benefit of the students of Miss Patterson. On December 4, a lecture will be given by Mrs. Randolph Cantley on "Italian Art and Music," and in January a reception will be given to Ella Wheeler Wilcox. These are but a few of the advantages which the students of Miss Patterson enjoy and add considerably to their appreciation of the best music.

In a recent issue of MUSICAL AMERICA, it was stated through an error that Miss Patterson was heard at a musicale on October 26. It was not Miss Patterson who sang, but Jean Holland, a young soprano and pupil of Miss Patterson, who sang a Mozart aria from "Figaro," Gounod's "Ave Maria" and songs by Kursteiner and Arne.

Tetrazzini's Gift to Howard Shelley

PHILADELPHIA, Nov. 20.—Howard Shelley, press representative of the Philadelphia Metropolitan Opera House, was given a delightful surprise on Sunday when he was made the recipient of a handsome diamond stickpin, the gift of Mme. Tetrazzini. Mr. Shelley, who is extremely popular, not only with the opera-going public, but with all the artists of the company, was invited by the prima donna to lunch with her, and upon bidding him good-bye she fastened the pin, which she brought from abroad, upon the lapel of his coat. Two years ago, upon her departure for Europe, Mme. Tetrazzini presented Mr. Shelley with a set of diamond and ruby shirt studs and cuff links. A. L. T.

WHITEHILL SOLOIST IN POHLIG PROGRAM

Heard in Little Known Bizet Aria—A Glorious Reading of Beethoven's "Fifth"

PHILADELPHIA, Nov. 20.—There were two potent factors of attraction on the program of the Philadelphia Orchestra's Friday afternoon and Saturday evening concerts at the Academy of Music—Beethoven's Fifth Symphony, the glorious C Minor, and the appearance of Clarence Whitehill as soloist. In addition Mr. Pohlig, who is a veritable genius in the making of programs, as well as in his directing, provided much diversity of style and sentiment. In addition to Beethoven the numbers were Gluck's "Iphigénie en Aulide" overture, two of Debussy's characteristic compositions, the prelude to "The Afternoon of a Faun" and March Ecossaise, and Tchaikowsky's "Caprice Italien." Mr. Whitehill added to the variety by singing from Bizet and Verdi, his program number being an aria from Bizet's unknown opera, "Jolie Fille de Perth," while as an encore he sang "Eri Tu," from Verdi's "The Masked Ball."

Mr. Whitehill, who is impressive of personality, has a voice that matches his physique, and the distinction which he already had won here in opera, his *Wotan* in "Die Walküre" at the Metropolitan a week ago last Friday evening being one of the notable features of the performance, is emphasized by his success on the concert platform. His baritone is of fine volume and of a resonant richness, so that, with his fluent and expressive style of singing, free from affectation or evident striving for effect, listening to him is a pleasure and a satisfaction. He sang the Bizet aria with feeling and artistic comprehension, but was even more effective in Verdi's "Eri Tu," this number giving him opportunity to show his qualifications as a dramatic singer to still better advantage.

The wonderful Beethoven masterpiece was read by Mr. Pohlig with commanding skill and sympathetic insight, and none of its marvelous beauties was lost or even slighted. The only regret left by the interpretation was the thought that the "Fifth" has been played, and that it is not to be looked forward to as one of the orchestral treats of the season, unless it shall be one of the selected numbers on the final "request" program.

On Wednesday evening the orchestra gave, under Mr. Pohlig's direction, the first of its series of six popular concerts, there being a large audience at the Academy of Music to enjoy a well-balanced program. There were two soloists: Mrs. William Houston Greene, soprano, and Mary Woodfield Fox, pianist. Mrs. Greene is talented and well trained in the execution of coloratura music, her rendering of the difficult "Bell Song" from Delibes's "Lakmé" being marked by ease and fluency, as well as sweetness of tone, expression and grace of manner. She was enthusiastically applauded, and as an encore sang very sweetly the florid bird song by Bishop, "Lo, Hear the Gentle Lark."

Miss Fox also made a decidedly favorable impression at Wednesday evening's concert with her admirable playing of two movements of Grieg's A Minor Concerto, and the orchestra gave delight with its rendering of Saint-Saëns's "Danse Macabre," Thomas's "Mignon" Overture, the "William Tell" Overture of Rossini, Liszt's No. 2 Rhapsody and Bach's "Meditation." A. L. T.

Flora Wilson Wins Approval in Michigan Song Recital

MARQUETTE, MICH., Nov. 20.—Flora Wilson, the noted American soprano, was heard in a recital at the Methodist Church on November 13. She sang Chaminade's "Vilanelle," Fontenaille's "Obstination," the waltz song from "Roméo et Juliet," Ross's "Lullaby" an aria from "Traviata" and other songs by Ware, Leshmann, Gounod, Bohm and Hollman. Miss Wilson's voice of unexampled purity and flexibility was heard to especial advantage in the difficult "Traviata" aria, the Gounod waltz song and the "Jewel Song" from "Faust," which she sang with remarkable facility and brilliancy. Her runs and trills were exceptional. In the simpler numbers Miss Wilson revealed no less skill in execution, artistic phrasing and sympathetic expression. She sang in English, German, French and Italian and her enunciation was always marked by distinctness. The audience was most appreciative of her work and applauded her unstintingly.

CHICAGO HAS VIEW OF "OCULAR OPERA"

Imperial Russian Ballet Presents "Le Lac de Cygnes," by Tchaikowsky, with Mordkin

CHICAGO, Nov. 20.—The Imperial Russian Ballet, the largest traveling organization ever enlisted for "ocular opera," made its appearance before a crowded house last Monday evening at the Auditorium, with M. Mikail Mordkin as choreographic director and a large orchestra under the direction of Vittorio Podesti.

Tchaikowsky's musical pantomime, "Le Lac de Cygnes" ("The Lake of Swans"), was presented in such complete elaboration that it, with incidental divertissements, filled the entire evening. Manager Rabinoff has magnified his organization greatly since last season. It has been elaborately costumed and caparisoned and envied with scenery rich and appropriate in detail; so that the pictures presented on the big stage of the Auditorium were impressively attractive. While the bills confidently proclaim this work as "Tchaikowsky's masterpiece," musically it did not create that impression despite the orchestral care and lavish expenditure of the production. The American public are not accustomed to an entire evening in the unraveling of a pantomimic tale, so that interest was not keenly manifested or attention as closely maintained as was hoped for in the advance of such an artistic innovation. There were many interesting periods, dazzling dances and spirited ensembles, but they did not disarm a certain sense of monotony that enterprising stagecraft will undoubtedly quickly rectify. This bill is but one of a number that has been completely scenically equipped and rehearsed for the season's work; so that those to follow will have enough variety to satisfy the most exacting.

Mikail Mordkin is a host in himself, and renewed his triumphs of last season with the fascinating grace that has marked him as the most remarkable male dancer of the age. C. E. N.

MISS ELVYN AGAIN AMONG HER OWN

Pianist Returns from European Successes to Give Recital in Chicago

CHICAGO, Nov. 20.—The home-coming of Myrtle Elvyn, the beautiful young American pianist, who has won enviable recognition during the past year in several of the great musical centers of Europe, last Thursday evening, in the cozy Ziegfeld



Myrtle Elvyn

Theater, proved a red-letter night and demonstrated that her honors had been well won. During the interim of her absence this divinely graced artist has progressed markedly in her profession, not only in refining her art, but broadening it with distinction evolved from serious contemplation of introspective values and their lucid revelation. The

beauty of her playing is its clearness, straight forwardness and continual tonal charm. She is given neither to sentimentality nor sensational temperamental flights; but the cleverness, interest and sincerity of her work makes it appear convincing and, as before remarked, breadth and power have added to its dignity. Her opening tribute to Liszt found adequate expression in the B Minor Sonata, the meditative moments having poetic value and pensive charm, while the heavier drift of the composition had the real heroic tang—revealing no sense of weakness. The succeeding series revealed her versatility in Brahms's Intermezzo in E Flat, the allegro of Scarlatti-Godowsky's Concerto and Chopin's Fantasy in F Minor, op. 49, the variety of expression being ably and interestingly sustained. The Rachmaninoff Pre-



Mme. Schumann-Heink gave a recital at the Court Square Theater, Springfield, Mass., last week. Her songs were by Beethoven, Schubert, Schumann and Brahms.

Edward Johnston, who has returned to Cornell University after a short vacation in Europe, has begun his Winter series of organ recitals at Sage Chapel, Ithaca.

Gertrude Ross and Lilly Dorn, Los Angeles musicians, were heard in a program at Sacramento, Cal., recently and achieved a popular success. The latter sang two new songs by Mrs. Ross.

Liszt's "Thirteenth Psalm" is being prepared for early performance in Montgomery, Ala., and will be the first large work by Liszt to be given there. William Bauer will conduct it.

Foster & David have booked Nina Dimitrieff, soprano, and Frederic Martin, basso, for the Concord (N. H.) Oratorio Society, Emil Mollenhauer, conductor, for its festival to be given on February 14 and 15.

Arthur L. Collins, organist, gave a recital recently at the First English Lutheran Church, New Haven, Conn., dedicating the new organ. He played works of Faulkes, Buck, Tchaikowsky, Guilman and Capocci.

Clyde A. Nichols, the tenor and singing instructor of Detroit, gives a recital on November 25 in Grand Rapids, Mich. On the following day he will appear as soloist at the First Congregational Church in the same city.

In a concert given for charity in Minneapolis November 8 Mrs. Wilman Anderson Gilman, pianist; Ruth Anderson, violinist, and Mrs. Alma Johnson Porteous, contralto, with J. Victor Bergquist, organist, pleased a large audience.

Volney Mills, American tenor, appeared under the auspices of Marquette University at the Pabst Theater, Milwaukee, recently with R. Adam Buell, Milwaukee pianist. Both are members of the faculty of the Marquette Conservatory.

The Kneisel Quartet played in High School Hall, Springfield, Mass., on November 13, presenting quartets by Haydn and Schubert. Mr. Willeke gave several cello solos and Schumann's Quintet was given with Frieda Siemans at the piano.

Marcella Spencer, soprano; Mrs. W. C. Hammond, contralto; Charles Hammond, baritone, and William C. Hammond, composer-pianist, gave an afternoon musicale in Hartford, Conn., on November 8. The program contained a number of Mr. Hammond's own compositions.

G. A. Thompson gave a musicale at the Hotel Alabama, Anniston, Ala., on November 7. Among those who appeared were Mrs. R. D. Allen, Luma Draper, Lenwood Puryear, Margaret Carter, Cooper Whitlock, Robert Hampson, S. B. Lapsley and the Whick Quartet.

A piano recital was given by Howard Moore Parker, assisted by the vocal pupils of Louis Bangert, in Utica, N. Y., on November 23. Works by Bach, Beethoven, Grieg, Chopin, Schumann and Field were presented. The vocal pupils contributed Scotch and Norwegian folk songs to the program.

Bernard and Virginia Listemann, with Walter Spry, appeared in concert in Louisville recently to a small but rather ecstatic audience. Bernard Listemann, violinist, and Walter Spry, pianist, displayed a great amount of technical dexterity and Miss Listemann, soprano, sang with taste and discretion.

Clarence G. Hamilton, formerly of Providence, but now professor of music at Wellesley College, was the guest of honor at a dinner given by the Schubert Club of Providence at the Crown Hotel on the evening of November 13. Mr. Hamilton founded the club that honored him ten years ago.

The Tuesday Morning Musical Club of Omaha, Mrs. C. M. Wilhelm, president, celebrated its annual "President's Day," or opening meeting, by presenting three Omaha artists, Mary Munchoff, soprano; Martin Bush, organist, and Henry Cox, violinist, in a program composed principally of Bach, Handel and Mozart numbers.

J. Louis Shenk, the baritone, who has enlisted under the managerial banner of R. E. Johnston, recently gave a song recital at the Dayton, O., Y. M. C. A., assisted by Archie Mumma, a talented pianist, who is to be his accompanist on his concert tour and by Mrs. Anna Lawrence, harpist, of Chicago.

The recent recital of Ralph Goldsmith, the young Washington violinist, marked the most brilliant musical event so far given by artists in that city. Mr. Goldsmith, who is still in the early 'teens, holds a valuable scholarship from the Peabody Institute of Baltimore, where he is pursuing his violin studies.

The Choral Union of Monroe, Wis., has been revived and reorganized with the following officers: President, R. C. Whitcomb; vice-president, N. E. McLaughlin; secretary and treasurer, Mrs. J. H. Durst; directors, Edward M. Thorpe, Mrs. Willis Ludlow and J. W. Edelman; leader, Joseph Wood. Rehearsals have begun of Handel's "Messiah."

Two delightful piano recitals were given at the Peabody Conservatory, November 13 and 15, by students under Ernest Hutcheson. Those taking part were Mary Bowen, Carlotta Heller, Portia Wagar, Dorothy Troxel, Esther Cutchin, Edith Heller, Virginia Ambler and Florette Hamburger. The work of the students reflected their excellent training.

Lillian Wirth, of Baltimore, has been appointed soprano soloist of St. Paul's M. E. Church South. She is a student under Adelin Fermin, of the Peabody Conservatory. Her selections, on November 12, included "The Lord's Prayer" arranged from Beethoven's "Moonlight Sonata," by Elsie Rosalind Miller, the organist and choir-director.

The United States Marine Band has just returned to Washington from a tour through the South, where this excellent organization was most flatteringly received in every city. Manager W. R. Radcliffe, under whose direction this tour was made by special arrangement with the Navy Department, is eminently satisfied over the results.

In Montgomery, Ala., M. Lescale, a local artist, gave a recent program which included a number of Liszt compositions and four original piano pieces. Liszt was likewise honored at a recent performance by the musical faculty of the Alabama Woman's College. The evening was marked in particular by a recitation by W. Nordin, with musical accompaniment.

Bismarck, N. D., was the scene of an interesting piano contest recently. Six contestants, representing various parts of the State, appeared before a large audience and performed on a piano which went as a prize to the winner, Bertha Hagen, of Fargo, who gave as her selections the Sonata Pathétique by Beethoven and the Polonaise in A Major by Chopin.

The morning musicale of Syracuse, N. Y., offered a program of interest recently in which Reginald Billin, baritone, gained applause for his singing of "To Russia," composed by Harry Vibard, who accompanied him. Iliff Garrison, pianist, played selections from the French and Liszt's "Mephisto Waltz" with beauty of tone and fluent technic.

Anna Abigail Knowlton gave an organ recital in the First Lutheran Church, Jamestown, N. Y., recently, presenting a program that included works by Janssen, Guilman, Beethoven, Widor, Wagner, Rossini and Whitney. The affair was given under the auspices of the Jamestown Conservatory of Music, of which Miss Knowlton is a member.

The Sunday half-hour of music at the Greek Theater at Berkeley, Cal., on November 12 was given by Rey del Valle, the San Francisco soprano, who has recently returned after four years' study in Paris. An audience of 5,000 heard the singer in a program which included several operatic numbers. Uda Waldrop, the pianist, assisted her.

An excellent Liszt program was given November 13 at the Texas State School for the Blind in Austin in recognition of the Liszt Centenary. Papers on the life of Liszt were read by Professor H. Guest Collins and Professor W. E. Mezenthin. The musical program was given by Arthur Saft, violinist; Mrs. Margaret Moore, Professor Hans Harthan and Mrs. H. Guest Collins.

The Treble Clef Club, one of the oldest musical organizations of Ann Arbor, Mich., has been reorganized this year and will be directed by Mrs. Byrl Fox Bacher, singer and musical director at the First Church of Christ. The Treble Clef is a women's chorus and at one time figured very prominently in the musical affairs of the city. Several public concerts will be given this season.

The Mormon Tabernacle Choir of Salt Lake City, gave a concert at the Lyric Theater, Baltimore, November 14, under the direction of Evan Stephens, with accompaniments by John J. McClellan and Edward P. Kimball. The soloists were Edna Evans, soprano; Fred C. Graham, tenor; Horace S. Ensign, baritone; Lydia White, harpist, and Willard E. Weihe, violinist.

Irene Reynolds, soprano, was heard on November 8 at a musicale in the home of Mrs. G. H. Folk, No. 736 West End avenue, New York, and won considerable favor by the excellence of her singing. On November 15 she appeared before the New York State Federation of Women's Clubs, at the Hotel Astor, New York, and on December 13 she is to give a recital before the Fortnightly Club, Summit, N. J.

Amy Fay, the pianist and pupil of Liszt, gave a recital at the Pi Tau Kappa Club, New York, on November 13. She played several Bach numbers, Beethoven's "Moonlight Sonata," two Chopin nocturnes and a polonaise and Liszt's "Loreley" and "Ave Maria." Her performance was interspersed with many interesting comments on the personalities and works of the composers represented.

Gilbert and Sullivan's "Pinafore" was revived in Providence last week. The sparkling comic opera was given three performances for the benefit of St. Joseph's Hospital. Dr. Jules Jordan was the musical director and the principal parts were sung by Charles Wilbur, Joseph Alexander, Walter E. Rogers, William Wolff, William M. Virgin, Margaret Wither, Marion Bosworth, Lillian Wray and Mrs. Kate La Fetra Bosworth.

Sylvia Blackston, a concert contralto from Australia, has been spending a short time in Portland, Ore., before she proceeds East, where she has recital engagements awaiting her in Chicago and New York. In her native Australia and in London and Berlin, in which latter city she studied singing with Mme. Grass-Morris, Miss Blackston won much success at concerts. She has a repertoire of 400 songs from memory.

Florence Caton, a young soprano, student of the Oberlin, Ohio, Conservatory of Music, has been appointed musical instructor at the Washington State School for the Blind at Vancouver, Wash. Miss Caton, who has sung in light opera rôles in the East, is pursuing her vocal studies in Portland, Ore., and will be heard in one of the leading rôles in the "Chimes of Normandy" to be sung by the Portland Opera Club.

Otto Meyer, violinist, and his sister, Marie Meyer Ten Broeck, gave a concert recently in Minneapolis to an audience that crowded the hall. Mr. Meyer has a rich tone, and plays with fire and sentiment, while his technic is finished. The program was historical to a large extent, including compositions from the early seventeenth century to the modern composer. Mrs. Ten Broeck is one of the younger pianists of talent who has fine technic, musical feeling and intelligence.

The ladies of the first M. E. Church in Michigan City, Ind., recently gave a performance of "The Mikado," staged by George Herbert, who played the part of Ko Ko. Mrs. Harriet Thomas, of Bloomington, appeared as Yum Yum and other leading local lights in rôles were Byron

Rogers, George Clark, Henry Warkenstein, Ethel M. Krabbe, Marie Wilcox and Mrs. Moses Moritz. The local chorus embraced seventy singers and the performance gratified a crowded house.

A concert by Brooklyn's largest and oldest amateur orchestra, the Hoadley Society, was given on Friday evening of last week at the Knickerbocker Field Club, before a large audience. The conductor was Herbert J. Braham and the concertmaster Bethune W. Jones. On the same evening, at the Cortelyou Club, the opera company of the club gave a varied program under the direction of Frederick O. Porter, with the assistance of W. Pauling DeNike, 'cellist; William Grafting King, violinist, and Edith Milligan King, pianist.

Anna Concordia Winkler gave another of her interesting talks on the lives of the masters of musical art, Thursday evening, November 23, at the Ellery Studios, No. 130 Livingston street, Brooklyn. The subject of this discourse was "Felix Mendelssohn." The talk was followed by a short musical program, illustrating various points in the composer's works. Miss Winkler played several of the shorter piano works of Mendelssohn. Edna May Romaine, soprano, and Janie Murray Fyfe, contralto, were the assisting artists.

The music faculty of Saint Mary's Hall, Faribault, Minn., was heard in a musicale recently in which the participants were Blanche Strong, pianist; Inez Marston, contralto; Gertrude Potwin, violinist, and Ethel Kelley, pianist. Miss Strong is in charge of the piano department, and many interesting concerts are to take place at the hall during the coming year. Among those to appear there are Cecil Fanning, Fannie Bloomfield Zeisler, Katharine Goodson, Luella Chilson-Ohrman and others of eminence.

The Omaha Woman's Club took notice of the Liszt centennial at its last meeting. While only a part of the program was made up of Liszt music—notably the second rhapsodie, "Consolation" and "La Campanella," played by Edith L. Wagoner—an interesting biographical sketch was contributed by Mrs. A. B. Somers of the master. The rest of the program was composed of songs by Ruth Ganson, contralto, and E. E. Gray, basso; organ numbers by Ben Stanley and a violin number by Grace McBride. Mrs. Henry Cox and Vernon Bennett acted as accompanists.

At the entertainment of the Southern Society, held at the Hotel Plaza, New York, on Thursday evening, November 16, James Lowry Dale, lyric tenor, created a very favorable impression through his artistic singing. His training has been that of the "Bel Canto" school, and his voice has the true tenor quality, which he displays admirably. The large audience of about 1,200 applauded him with enthusiasm for his singing of the aria from the last act of Puccini's "Tosca," a d'Hardelot song and "I'm falling in love with someone," from Victor Herbert's "Naughty Marietta."

Verdi's "Aida" in concert form has been chosen as one of the principal works to be presented by the York, Pa., Oratorio Society at its annual two-day festival next Spring. Soloists of metropolitan reputation and an orchestra of high standing will assist. Under the direction of Dr. R. H. Peters, the chorus will give the cantata, "May Queen," by Sterndale Bennett, at the January concert. Negotiations are pending for Mme. Nordica to appear in York in a recital under auspices of the society. The Schubert Choir, of the same city, Henry Gordon Thunder, conductor, will render a varied program at its Midwinter concert, including the chorus, "Thanks Be To God," from Mendelssohn's "Elijah." Mary Taylor and Emma Bosshart have been retained as accompanists of the Oratorio Society and Schubert Choir respectively.

Charles Tamme made his first appearance as a concert singer in Newark, N. J., November 16, under the management of Albert H. Mueller of the Newark Choir and Concert Bureau. He was assisted by Alexander Berne, pianist. Among the songs rendered by Mr. Tamme, were Schubert's "Nacht und Traume," Raff's "Keine Sorg um den Weg," Dvorak's "Als die alte Mutter," Walther's "Preislied" from "Meistersinger," Huhn's "Invictus," "A Maid Sings Light," MacDowell, and Tosti's "Donna, Vorrei Morir." Although Mr. Tamme's voice was lacking in the qualities of dramatic expression essential to the interpretation of several of his numbers, it possessed a lyrical sweetness which charmed his hearers. Mr. Berne's selections comprised Mozart's "Romanza," the Bach-Saint-Saëns "Gavotte" and Chopin's A Flat Valse. His touch was crisp and well-rounded and he played with artistic poise.

WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Aida, Mme. Frances—Carnegie Hall, New York, Dec. 5.
Althouse, Paul—Philadelphia, Nov. 27; Allentown, Pa., Nov. 28; Newark, Dec. 10; Yonkers, Dec. 19; Troy, Dec. 20.
Arriola, Pepito—Northampton, Mass., Nov. 25; New Haven, Conn., Nov. 26; Hartford, Nov. 27; Meriden, Nov. 28.
Austin, Florence—Elizabeth, N. J., Nov. 29; Garden City, L. I., Dec. 8.
Barrère, George—Princeton, N. J., Nov. 25; Belasco Theater, New York, Nov. 27; Baltimore, Dec. 15.
Bauer, Harold—Boston, Nov. 27; Carnegie Hall, New York, Nov. 30 and Dec. 1; Brooklyn, Dec. 3; Carnegie Hall, New York, Dec. 12.
Beddoe, Mabel—Guelph, Can., Nov. 30; Toronto, Dec. 2; Pittsburgh, Dec. 6; Providence, R. I., Dec. 19.
Beebe, Carolyn—Rumford Hall, New York, Nov. 29.
Behrens, Cecile M.—New York, Dec. 8.
Benedict-Jones, Pearl—Easton, Pa., Dec. 5; Newark, N. J., Dec. 10; Boston, Dec. 17.
Cairns, Clifford—Newark, Dec. 10; Cleveland, Dec. 17; Providence, R. I., Dec. 19.
Carl, Dr. William C.—New York, Nov. 27 and Dec. 4.
Cheatham, Kitty—Watertown, Nov. 28; Newark, Nov. 30; Brooklyn, Dec. 1; Providence, R. I., Dec. 4; Minneapolis, Dec. 12; St. Louis, Dec. 15; Lyceum Theater, New York, Dec. 26 and Jan. 2.
Child, Bertha Cushing—Boston, Dec. 1.
Clément, Edmond—Newark, Dec. 7.
Connell, Horatio—Cincinnati, Nov. 25.
Consolo, Ernesto—Brooklyn Academy of Music, Nov. 29.
Croston, Frank—Jamestown, Nov. 27; Kingston, Can., Nov. 29; New York, Nov. 28; Ottawa, Nov. 30.
Cunningham, Claude—Cleveland, O., Nov. 26; Battle Creek, Mich., Nov. 28; Galesburg, Ill., Nov. 20.
De Moss, Mary Hissem—New York, Nov. 29.
Dimitrieff, Nina—Pittsburgh, Nov. 28; Cincinnati, Nov. 30; New Jersey, Dec. 12.
Dufault, Paul—Scarsdale, N. Y., Dec. 16; Carnegie Hall, New York, Dec. 18; Huntington, L. I., Dec. 19; Hempstead, Dec. 20; Jamaica, Dec. 21.
Elliot, Michael—Newark, Nov. 25.
Fanning, Cecil—Boulder, Colo., Nov. 27; Denver, Nov. 28.
Ganz, Rudolph—Minneapolis, Dec. 1.
Gruppe, Paulo—Newark, Nov. 25.
Hambourg, Boris—New York, Nov. 28; Dec. 2, 3 and 14.
Heinemann, Alex—Charlotte, Nov. 27; Cleveland, Dec. 7; Chicago, Dec. 10; Milwaukee, Dec. 12; Lawrence, Kan., Dec. 19.
Hinkle, Florence—Boston, Dec. 17.
Hudson-Alexander, Caroline—Winstead, Conn., Dec. 13; New Haven, Dec. 14.
Huss, Hildegard Hoffmann—Charleston S. C., Dec. 8.
Janpolski, Albert—Newark, Nov. 25.
Kimball, Agnes—Brooklyn, Nov. 26; Jamestown, N. Y., Nov. 27; Kingston, Can., Nov. 29; Ottawa, Can., Nov. 30.
Kerns, Grace—Paterson, Nov. 30; Jersey City, Dec. 3; Newark, Dec. 10; Providence, R. I., Dec. 19; Troy, N. Y., Dec. 21; Worcester, Mass., Dec. 26; Buffalo, Dec. 28.
Klotz, Maudie—Williamsburgh, Dec. 3; Brooklyn, Dec. 9.
Kubelik, Jan—Spokane, Wash., Nov. 27; Portland, Nov. 29; Victoria, B. C., Dec. 1; Vancouver, Dec. 4; Tacoma, Dec. 5; Seattle, Dec. 6; Portland, Dec. 7; Seattle, Dec. 10; California, Dec. 11-Jan. 13.
Lamson, Gardner—Carnegie Lyceum, New York, Dec. 7.
Loud, John Hermann—Newton Center, Mass., Nov. 27; Dec. 18.
Lund, Charlotte—Washington, D. C., Nov. 26; New York, Nov. 28.
Macmillen, Francis—Chicago, Nov. 26.
Maconda, Charlotte—New York, Nov. 26; Battle Creek, Mich., Nov. 28.
Mason, Daniel Gregory—(Lecture recitals), Brooklyn Academy of Music, Nov. 27, Dec. 4, 11, 18.
McCue, Beatrice—Hackensack, N. J., Dec. 3; Passaic, N. J., Dec. 7; Jersey City, Dec. 12; New York, Dec. 19.
Miller, Christine—Cleveland, Nov. 29; Minneapolis, Dec. 3; Fargo, N. D., Dec. 4; Grand Forks, Dec. 5; Pittsburgh, Dec. 8.
Miller, Reed—New York, Nov. 25; Jamestown, N. Y., Nov. 27; Kingston, Can., Nov. 29; Ottawa, Nov. 30.
Oberdorfer, Marx—Chicago, Nov. 29 and Dec. 6, 13; Akron, O., Nov. 25; Evanston, Ill., Nov. 27; Chicago, Nov. 29.
Ormond, Lilla—Chicago, Nov. 30.
Ornstein, Leo—Philadelphia, Nov. 25; New York, Dec. 5.
Parlow, Kathleen—New York, Dec. 7; Brooklyn, Dec. 8; New York, Dec. 9; Boston, Dec. 13.
Pilzer, Maximilian—New York, Nov. 25; Staten Island, N. Y., Nov. 28; Brooklyn, Dec. 3; New York, Dec. 5; Chicago, Dec. 18; Minneapolis, Dec. 19.
Potter, Mildred—Jersey City, Dec. 3; New York, Dec. 18; Yonkers, Dec. 19; Troy, Dec. 20; Worcester, Dec. 26.
Puyans, E.—Brentwood, Nov. 26; Brooklyn, (Germania Club), Dec. 9.
Rider-Kelsey, Mme.—Cleveland, O., Nov. 26; Battle Creek, Mich., Nov. 28; Galesburg, Ill., Nov. 30.
Rogers-Wells, Lorene—Granville, O., Dec. 5 6.
Rogers, Francis—Newark, N. J., Dec. 6.
Samaroff-Stokowski, Mme.—Cincinnati, Dec. 8.
Sassoli, Ada—Baltimore, Dec. 8.
Schumann-Heink, Mme.—Carnegie Hall, New York, Nov. 28; Buffalo, Nov. 30.
Shattuck, Arthur—New York (Century Theater), Dec. 10.
Shaw-Faulkner, Anne—Chicago, Nov. 29 and Dec. 6, 13.
Simmons, William—Brooklyn, Nov. 26; Passaic, N. J., Dec. 7.
Spross, Charles Gilbert—New York, Nov. 27; Paterson, N. J., Nov. 29; New York (Hotel Astor), Dec. 2 and 20.
Spalding, Albert—St. Louis, Nov. 25; St. Joseph, Mo., Nov. 27; Chicago, Nov. 30, Dec. 8, 9; Boston, Dec. 11; Philadelphia, Dec. 12; New York, Dec. 13 (afternoon); Brooklyn, Dec. 13 (evening); Carnegie Hall, New York, Dec. 24.
Stoddart, Marie—Plainfield, N. J., Dec. 3; New York City, Dec. 5; Newburgh, N. Y., Dec. 15; Yonkers, N. Y., Dec. 19.
Strong, Edward—Poughkeepsie, N. Y., Nov. 24; Jersey City, N. J., Dec. 4; Wooster, O., Dec. 12; Athens, O., Dec. 13, 14; Cleveland, Dec. 17; Newark, N. J., Dec. 31.
Temple, Dorothy—Newark, Dec. 2.
Thompson, Edith—Portsmouth, N. H., Dec. 13.
VanderVeer, Nevada—New York, Nov. 25; Jamestown, N. Y., Nov. 27; Kingston, Can., Nov. 29; Ottawa, Nov. 30.
Van Hoose, Ellison—Chicago, Nov. 25.
Wells, John Barnes—St. Louis, Nov. 26; Jefferson City, Mo., Nov. 27; Webster Grove, Mo., Nov. 28; Sedalia, Nov. 29; Summit, N. J., Dec. 1; Brooklyn, Dec. 2; New York, Dec. 3; Des Moines, Ia., Dec. 12; Indianola, Iowa, Dec. 13.
Werrenrath, Reinald—Brooklyn, Dec. 3; Hackensack, N. J., Dec. 6; New York, Dec. 10; Scranton, Pa., Dec. 14; Mount Vernon, N. Y., Dec. 21.
Winkler, Leopold—Brooklyn, Dec. 4; Newark, Dec. 11; Brooklyn, Dec. 19.
Williams, Evan—Boston, Dec. 19.
Wycoff, Eva Emmett—Passaic, N. J., Dec. 7.
Zeisler, Fannie Bloomfield—New York, Carnegie Hall, Dec. 2.
Zimbalist, Efreim—Chicago, Dec. 3; Metropolitan Opera House, New York, Dec. 10.

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Wycoff, Eva Emmett—Passaic, N. J., Dec. 7.
Zeisler, Fannie Bloomfield—New York, Carnegie Hall, Dec. 2.
Zimbalist, Efreim—Chicago, Dec. 3; Metropolitan Opera House, New York, Dec. 10.

Orchestras, Quartets, Choruses, Etc.

American String Quartet—Montreal, Dec. 4.
Banks' Glee Club—Carnegie Hall, New York, Dec. 5.
Balalaika Orchestra—Oberlin, O., Nov. 25.
Barrère Ensemble—Bielasco Theater, New York, Nov. 27; Baltimore, Dec. 15.
Boston Apollo Club—Boston, Dec. 19.
Boston Symphony Orchestra—New York, Carnegie Hall, Dec. 7-9; Brooklyn Academy of Music, Dec. 8; Boston, Dec. 14.
Cincinnati Symphony Orchestra—Cincinnati, Nov. 25; Akron, Nov. 28; Cleveland, Nov. 29; Pittsburgh, Nov. 30; Columbus, Dec. 1; Cincinnati, Dec. 8, 9; Terre Haute, Dec. 12; St. Louis, Dec. 13, 14; Cincinnati, Dec. 22, 23.
Croston Quartet, Frank—Jamestown, N. Y., Nov. 27; Kingston, Can., Nov. 29; Ottawa, Can., Nov. 30.
Flonzaley Quartet—New York, Dec. 4; Cooper Union, New York, Dec. 5; Boston, Dec. 7.
Gamble Concert Company—Pittsfield, Ill., Nov. 28; Tecumseh, Mich., Nov. 30.
Hahn Quartet—East Orange, N. J., Dec. 4.
Jacobs Quartet, Max—Hotel Astor, New York, Dec. 19.

Kneisel Quartet—Brooklyn Academy of Music, Nov. 29; Boston, Dec. 5; New York, Dec. 12.
MacDowell Chorus—New York, Dec. 11; Newark, N. J., Nov. 13.
Mannes Sonata Recitals—Lafayette, Ind., Dec. 1; Belasco Theater, New York, Dec. 17 and Jan. 14.
Mead Quartet, Olive—Rumford Hall, New York, Nov. 29.
Minneapolis Symphony Orchestra—Minneapolis, Nov. 26; Dec. 1 and 3.
Musical Art Society—Carnegie Hall, Dec. 19.
New York Symphony Orchestra—Brooklyn, Nov. 26; New York, Dec. 3, 8, 10.
New York Philharmonic Orchestra—New York, Nov. 26 and 30, and Dec. 1; Brooklyn, Dec. 3; Carnegie Hall, New York, Dec. 10.
Philadelphia Orchestra—Nov. 25 and Dec. 1, 2, 8, 9.
Rubinstein Club—New York (Waldorf-Astoria), Dec. 9.
Russian Symphony Orchestra—Carnegie Hall, New York, Dec. 2, 3.
Sousa's Band—Nov. 25, Kenosha, Wis.; Nov. 25, Racine, Wis.; Nov. 26, Chicago, Ill.; Nov. 27, Dowagiac, Mich.; Nov. 27, Kalamazoo, Mich.; Nov. 28, Grand Rapids, Mich.; Nov. 29, Jackson, Mich.; Nov. 29, Lansing, Mich.; Nov. 30, Saginaw, Mich.; Dec. 1, Bay City, Mich.; Dec. 1, Flint, Mich.; Dec. 2, Toledo, O.; Dec. 3, Cleveland, O.; Dec. 10, Hippodrome, New York.
St. Louis Symphony Orchestra—St. Louis, Nov. 24, 25, and Dec. 1, 2, 8, 9.
St. Paul Symphony Orchestra—St. Paul, Dec. 12.
Thomas Orchestra—Chicago, Nov. 25; Dec. 1, 2, 8, 9, 15, 16, 22, 23, 29, 30; New York City (Carnegie Hall), Dec. 13.
Volpe Symphony Orchestra—Carnegie Hall, New York, Nov. 28.
Wheeler Trio, Gisela—Hotel Astor, New York, Dec. 8.
Young People's Symphony Orchestra—Carnegie Hall, New York, Nov. 25.

BIG CHICAGO AUDIENCE FOR GEORGE HAMLIN

Tenor Attracts Record Recital Crowd of Season—A Fine Demonstration of His Art

CHICAGO, Nov. 20.—George Hamlin, the American tenor, presented a program of wide range in scholarly and engaging fashion Saturday afternoon in Orchestra Hall, attracting the largest audience of any local recital this season. He opened his long program with Bach's "Vergiss Mein Nicht," which he gave with a breadth of style and a beauty of tone to commend it clearly to his auditors in the farthest gallery.

Again in the old quaint song of Purcell's "Nymphs and Shepherds," the charm of the pastorate was sustained with a deftness of treatment that suggested the drawing and coloring of some fine old panel by Watteau.

The breadth of the singer's phrasing, the finish of his enunciation and the fine valuation ever given to tone, even in whispered accent, make his work most telling. His interpretative art had another interesting phase revealed in a series of five songs by Brahms. Their humor was given with great unction, and their sentiment was a sympathy that compelled conviction. There were interesting works by Hugo Wolf and several songs by Grieg, which had careful and telling expositions. Bunting's "Sand-tracker" had all of its harrowing content dramatically delineated.

Mr. Hamlin's English songs were beautifully and intelligently set forth and many recalls lengthened the recital. This will be Mr. Hamlin's last recital in his home town, prior to his appearance with the Chicago Grand Opera Company.

C. E. N.

Monica Dailey in New York Recital

Monica Dailey, pianist, gave a recital in Carnegie Lyceum, New York, on Friday evening of last week. Her program began with Mozart's "Pastorale Varié" and included in addition Mendelssohn's "Rondo Capriccioso," a Chopin group, Henselt's "Bird Study," the Wagner-Liszt "Spinning Song" and some short works by Rachmaninoff, Poldini and Leschetizky. Miss Dailey plays with the skill and finish of a mature artist. She disclosed a large and beautiful tone, finished technical equipment and emotional warmth. A good-sized audience applauded the artist heartily.

First Volpe Concert

The Volpe Symphony Society, under the direction of Arnold Volpe, will open its eighth season Tuesday evening, November 28, at Carnegie Hall. Rudolph Ganz, the Swiss pianist, will be the assisting artist, appearing for the first time in New York after an absence of three years. He will play the B Flat Minor Concerto of Tchaikovsky. The program will include Liszt's Symphonic Poem, "Les Préludes," a Christmas Overture by Percy Goetschius, which will be heard for the first time, and the D Minor Symphony of César Franck.

NEW STARS ARISE IN NEW ORLEANS OPERA

M. Granier, Tenor, and Mlle. Korsoff, Soprano, Win Instant Approval at Start of Season

NEW ORLEANS, Nov. 18.—Jules Layolle's Grand Opera Company opened a three months' engagement here on Tuesday evening with a splendid presentation of Halevy's "La Juive."

In his first tones M. Granier, the leading tenor of the company, proved himself the possessor of a beautiful voice admirably schooled, and by the close of the fourth act he had established himself as an artist of superior attainments. Seldom, if ever, has the rôle of *Eleazar* been interpreted here with the virility and, at the same time, the tenderness that M. Granier infused into it.

Mlle. Beaumont, the *Rachel* of the evening, acquitted herself to the full satisfaction of the vast audience present, receiving a large share of the applause. The small but pretty rôle of *Eudoxie* was sung by Mlle. Lavaranne whose talents warrant her having been engaged as first "chanteuse légère." M. Ariel, Silvestre and Combes contributed to the success of the performance. Paul Kochs, who comes here with fine credentials, conducted.

Tuesday evening, Lucette Korsoff, prima donna light soprano, made her debut in Delibes' "Lakmé." The high praise that preceded this remarkable artist was fully justified. Her vocalization revealed a dazzling virtuosity, but what was particularly grateful to the opera patrons was the tone purity, the ease of emission, and the refinement which characterized the singer's work. She is a Russian, born of a French mother. Her record has been very brilliant, it is said, at the Opéra Comique and the Imperial Opera, St. Petersburg, where her father, now retired, sang leading baritone rôles for thirty years.

H. L.

FREE RECITALS OF THE AMERICAN GUILD BEGIN

Series of Organ Programs in and Near New York Opened by Dr. William C. Carl

The fifth annual series of free organ recitals under the auspices of the American Guild of Organists was inaugurated by William C. Carl on Monday evening, November 13, in the Old First Presbyterian Church, Fifth avenue and Twelfth street.

Twenty-five recitals will be given by many of the leading organists in the churches of Greater New York during the season.

On November 21 John Hyatt Brewer gave the second recital at the Lafayette Avenue Presbyterian Church in Brooklyn, and on the 27th Frank Wright was heard at Grace Church, Hicks street near Remsen, Brooklyn Heights.

These recitals will follow: Tuesday, December 5, Albert R. Norton, at the Reformed Church on the Heights, Pierrepont street, Brooklyn, and Wednesday, December 20, Moritz F. Schwartz, Trinity Church, Broadway and Wall street, Manhattan.

Dr. Carl's opening program included:

Toccata and Fugue in D Minor, Bach; Consolation, Liszt; Allegretto (Symphony VIII), Beethoven; Allegro from the Third Sonata, Guilman; Aria de Jeanne d'Arc, Tchaikowsky; Adele Leis Baldwin; Scherzo in G Minor (ms.), I. Frank Frysinger (dedicated to Dr. Carl); Chant Seraphique (new), Lemare (dedicated to Dr. Carl); Scotch Impromptu, Lemmens; Romance Sans Paroles (new), Gabriel Fauré; Jubilate Deo (new), Dr. A. J. Silver (dedicated to Dr. Carl); Songs, Mrs. Baldwin; Triumphant March, Liszt.

SKIDMORE STUDENTS' RECITAL

Pupils of Saratoga School Demonstrate the Excellence of Their Instruction

SARATOGA, N. Y., Nov. 20.—The students of the Skidmore School of Arts, Alfred Hallam director, appeared in their first recital in the school auditorium on Thursday, November 16. The voice, piano and violin pupils of T. Austin Ball, Ernest Bayne Manning and Max Snapiro, respectively, and the course students' class participated. Those who took part were Ruth Pattison, Alta Wagner, M. G. Leggett, M. Shindle, Le Grand Coudry, Hattie Rummion, Elizabeth Parmelee, Claire M. Brezee, Feliza Barrera and Ruth E. Speir.

The program was excellently chosen and the pupils demonstrated the satisfactory progress which they have made since the opening of the conservatory. In their playing and singing they displayed a thoroughness of training and correctness of method which is due to the well planned course of study and the ability of the instructors. The singing of the students' class was a unique and enjoyable feature of the program.

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